P 831 a

CONCERT

en Ré majeur

POUR

Le Claverin

avec accompagnement de

DEUX VIOLONS, VIOLA ET BASSE

composé

PAR

JEAN SEBASTIEN BACH

publié pour la première fois
d'après le manuscrit original

par

S.W. DEHN ET F.A. ROITZSCH.

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CEMBALO.

J. S. Bach.

CONCERTO.

Allegro. (♩ = 108.)

f

tr *solo*

mf

tr

tutti

f

solo

mf *p* *pp*

CEMBALO.

tutti

f

solo

mf

tutti

solo

f

t.

s.

t.

solo

mf

dim.

cresc.

tutti

f

solo

mf

f

mf

p

tutti
solo
pp
f
mf
tutti
solo
t.
s.
t.
f
solo
dim.
tutti
cresc.
f
solo

mf

p leggiero

poco stacc.

tutti

f

solo

mf

tutti

f

solo

mf

tutti

f

p

cresc.

f

s.

t.

s.

t.

solo

decresc.

mf

CEMBALO.

tutti

solo

f

tutti

f

solo

mf

CEMBALO.

tutti

f

solo

dim.

mf

decresc.

cresc.

CEMBALO.

sf *dim.* *tutti* *f* *solo* *tr* *p cresc.*

f *mf* *f* *ritard.*

dim. *Adagio* *sf* *p* *tutti* *f a tempo*

tr solo mf tr

tutti f

solo mf p pp

CEMBALO.

tutti
f
solo
mf
tutti
f
solo
t.
s.
t.
solo
mf
dim.
cresc.
tutti
f
solo
mf
f
mf
p

tutti solo

pp f mf

tutti solo t. s. t.

f

solo

dim. cresc. tutti f

CEMBALO.

Adagio.
(♩ = 50.)

sempre piano

solo
tr

con espress.

tr

tr

dim.

CEMBALO.

p. rit.

p

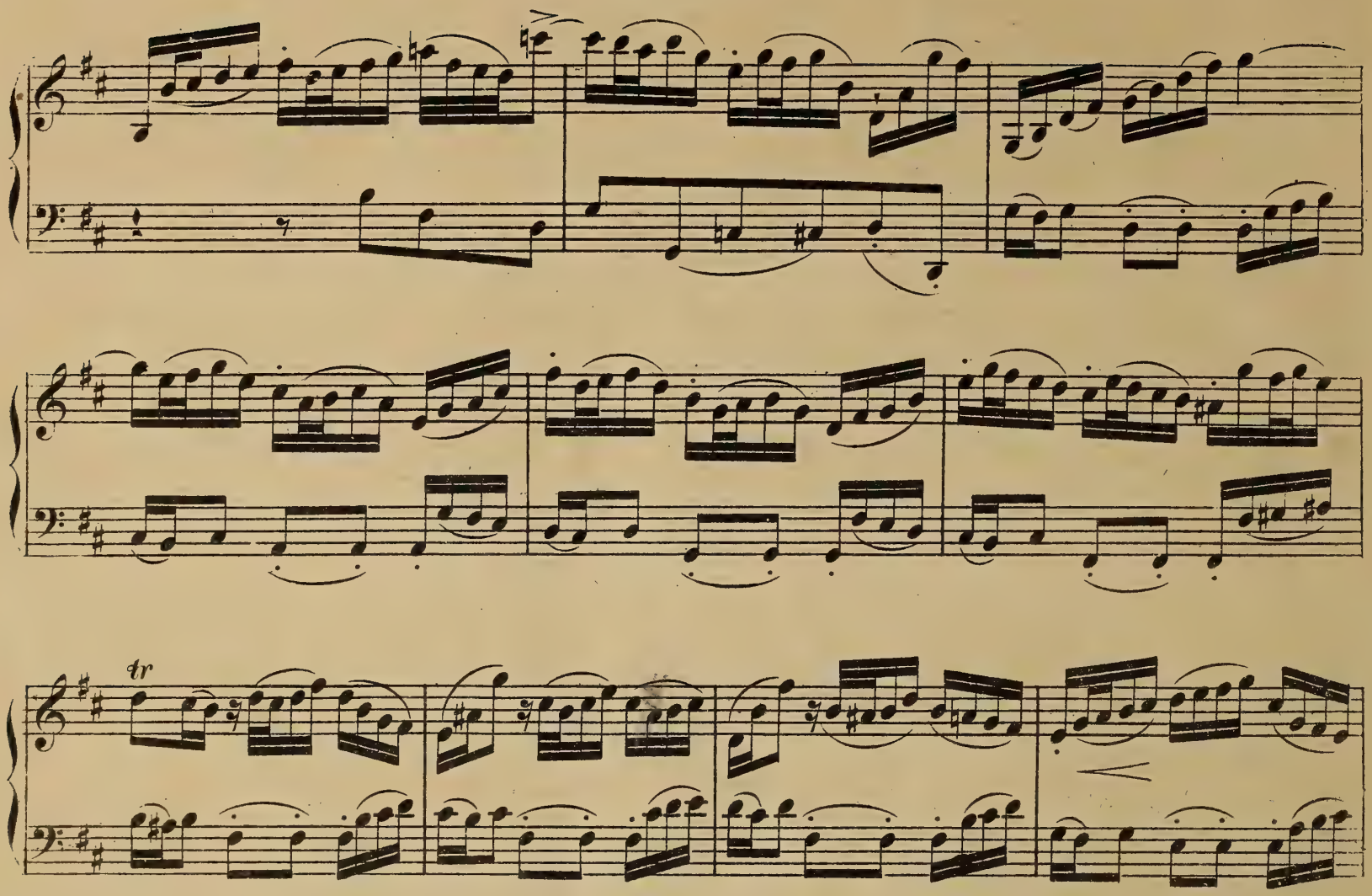
tr

dolce

tr

trm

CEMBALO.



Allegro.
(♩. = 63.)

tutti

f

solo

mf

tutti

cresc.

f

CEMBALO.

tr

solo

mf

poco cresc.

cresc.

tutti

f

tr

solo

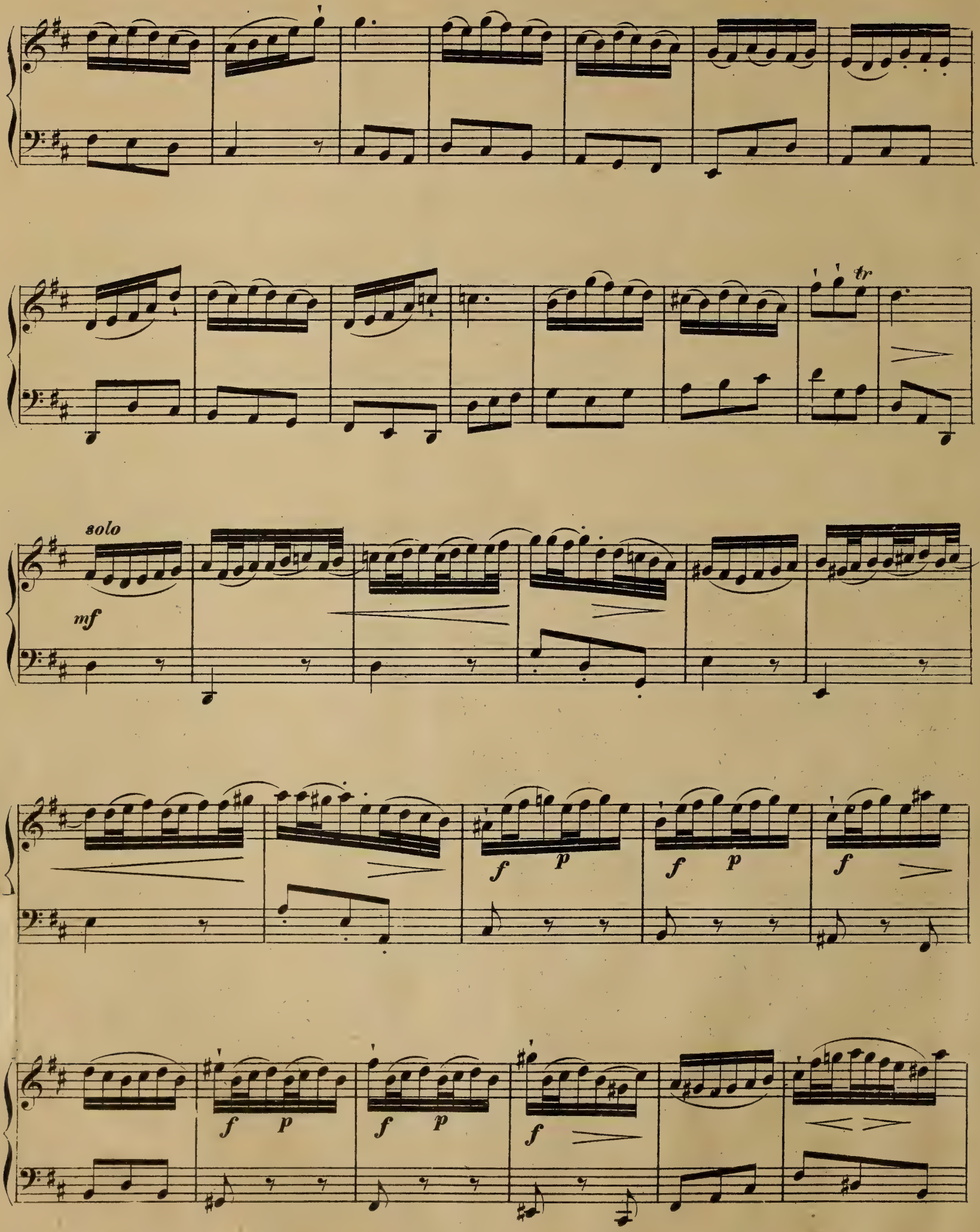
mf

tutti

cresc.

f

CEMBALO.



dim.

p

cresc.

tutti

f

tr

FINE.

J. S. Bach.

Violino 1.

VIOLINO Iº

J. S. Bach.

Allegro. (♩= 108.)

CONCERTO.

f

tr *solo* *p* 2

tutti *f* *p* *solo* *p*

pp *tutti* *f* *p* *solo* *p*

tutti *f* *mf* *f* *mf* *f*

solo *p* *p* *cresc.* *tutti* *f*

f *solo* *p* *p* *pp* *tutti* *f* *solo* *p*

p *tutti* *f* *mf* *f* *mf*

VIOLINO I°

f

solo *p* *p* *cresc.* *tutti* *f*

solo *p*

tutti *f*

solo *p*

tutti *f*

solo *p* *tutti* *f*

cresc. *f* *mf*

f *mf* *f* *solo* *decresc.* *p*

tutti *f* *solo* *p* *tutti* *f* *solo* *p* 1

VIOLINO I°

p

tutti

f

solo

p

p

1 2 3 4

tutti

f

solo

p

f

p

Adagio

2

a tempo

tutti

f

tr

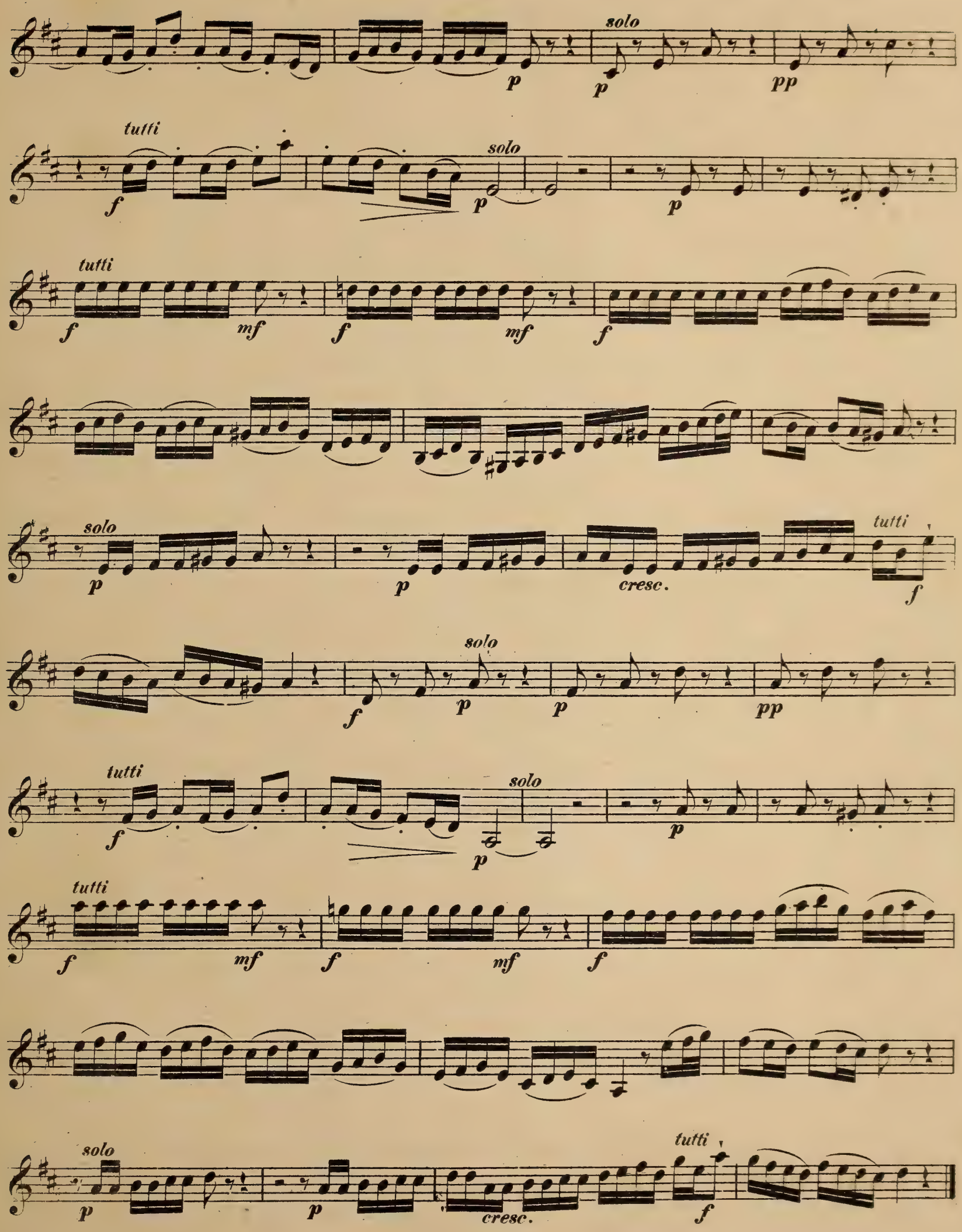
solo

p

2

tutti

f


solo
p
p
pp
tutti
f
solo
p
p
tutti
f
mf
f
mf
f
solo
p
p
cresc.
tutti
f
solo
f
p
p
pp
tutti
f
solo
p
p
tutti
f
mf
f
mf
f
solo
p
p
cresc.
tutti
f

VIOLINO I°

Adagio.
(♩ = 50.)

sempre piano

p. rit.

pp

p

pp

p

Allegro.
(♩. = 63.)

tutti

f

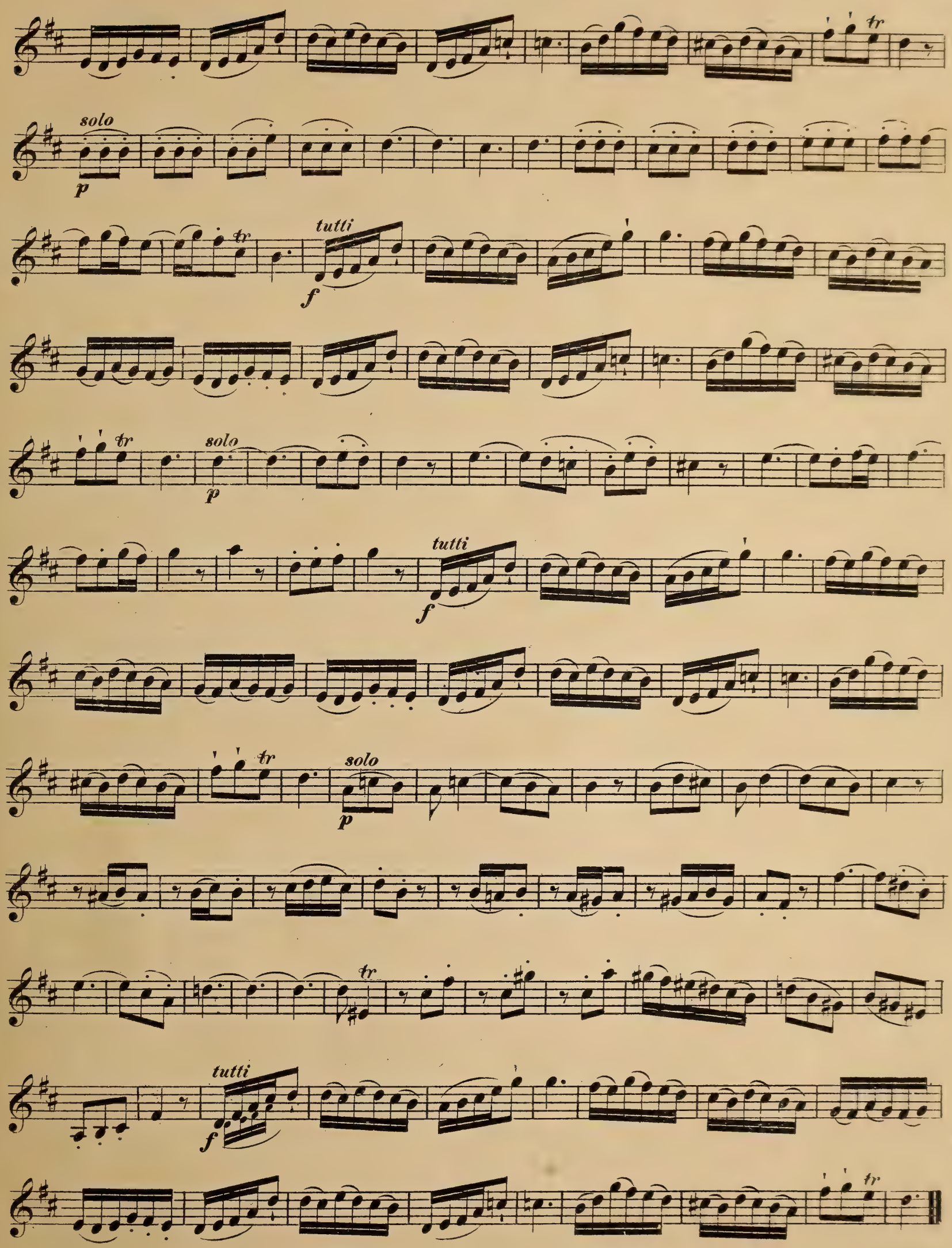
tr

16

solo

tutti

f



FINE.

J. S. Bach

Violino II.

VIOLINO IIº

J. S. Bach.

Allegro. (♩ = 108.)

CONCERTO.

f

solo *p*

2 *tutti* *f* *p*

solo *p* *pp* *tutti* *f* *p* *solo*

tutti *p* *f* *mf* *f* *mf*

f

solo *p* *p* *cresc.* *tutti* *f*

solo *f* *p* *p* *pp* *tutti* *f* *p* *solo*

tutti *p* *f* *mf* *f* *mf*

VIOLINO IIº

f

solo *p* *p* *cresc.* *tutti* *f* *solo* *p*

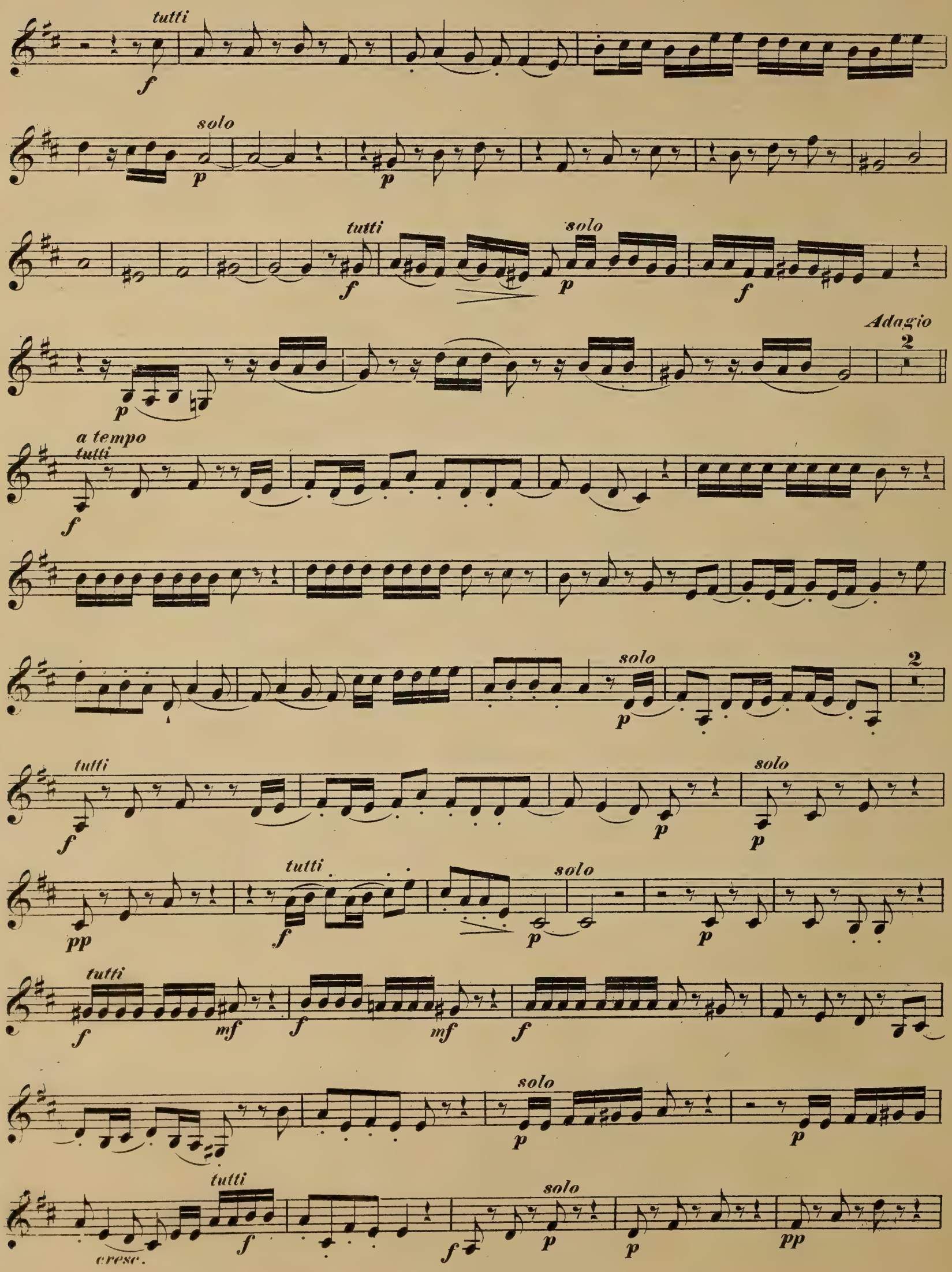
tutti *f* *solo* *p* *f* *tutti*

solo *p* *f* *tutti* *p*

f *mf* *f* *mf* *f* *solo* *decresc.* *p*

tutti *f* *solo* *p* *tutti* *f* *solo* *p* 5

VIOLINO II°


tutti
solo
tutti
solo
Adagio
a tempo
tutti
solo
tutti
solo
tutti
solo
tutti
solo
cresc.

tutti

f

solo

p

p

tutti

f

mf

f

mf

f

solo

p

p

cresc.

tutti

f

Adagio.
(♩ = 50.)

sempre piano

p. rit.

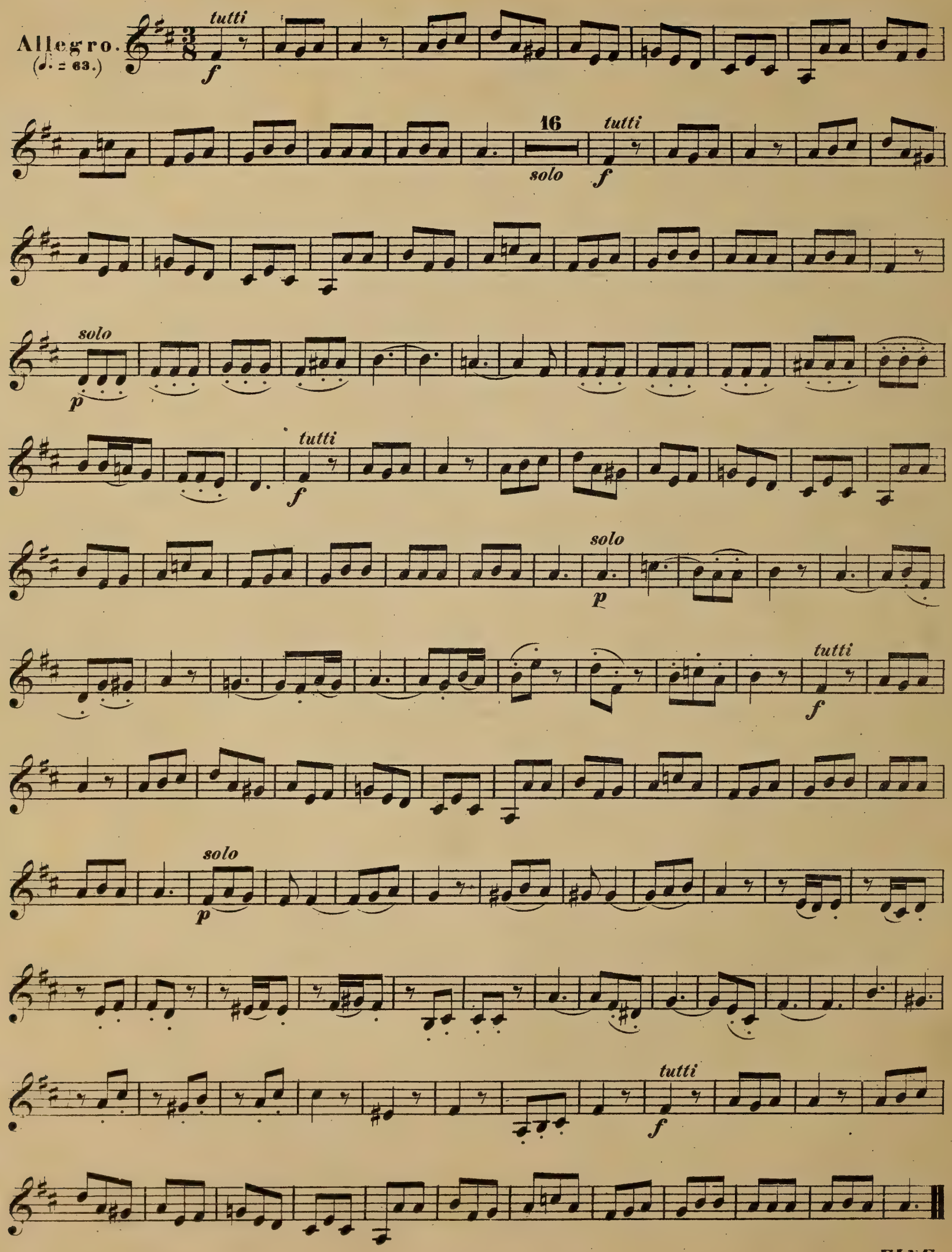
pp

p

pp

p

VIOLINO II°



FINE.

J. S. Bach

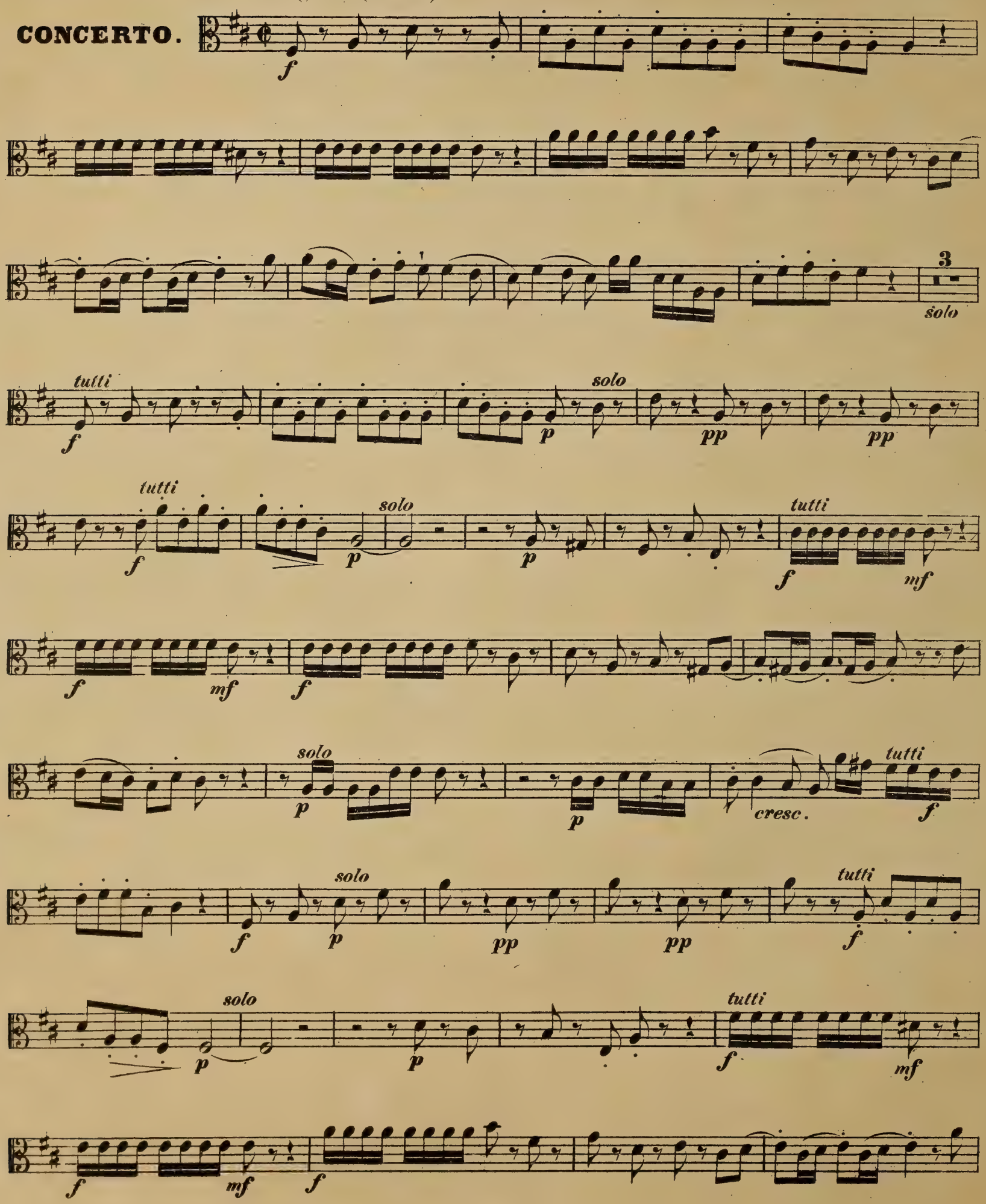
Viola.

VIOLA.

J. S. Bach.

Allegro. (♩ = 108.)

CONCERTO.



VIOLA.

solo
p
p
tutti
cresc.
f
solo
p
tutti
f
solo
p
tutti
f
p
tutti
f
mf
f
mf
f
solo
decresc.
p
tutti
f
solo
p
tutti
f
solo
p
5

VIOLA.

tutti *f*

solo *p* *p*

1 2 3 4 *f*

tutti *f* solo *p*

Adagio 2 *a tempo* tutti *f*

3 *solo*

tutti *f* solo *p* *pp*

pp tutti *f* solo *p* *p*

tutti *f* *mf* *f* *mf* *f*

solo *p*

p *cresc.* tutti *f* *f* sólo *p*

tutti solo

pp pp f p

p tutti

f mf f mf

f

solo tutti

p p cresc. f

sempre piano

Adagio.
(♩ = 50.)

p.rit.

pp p pp

p

VIOLA.

Allegro.
(♩. = 63.)

tutti *f*

16 *solo*

tutti *f*

solo *p*

tutti *f*

solo *p*

tutti *f*

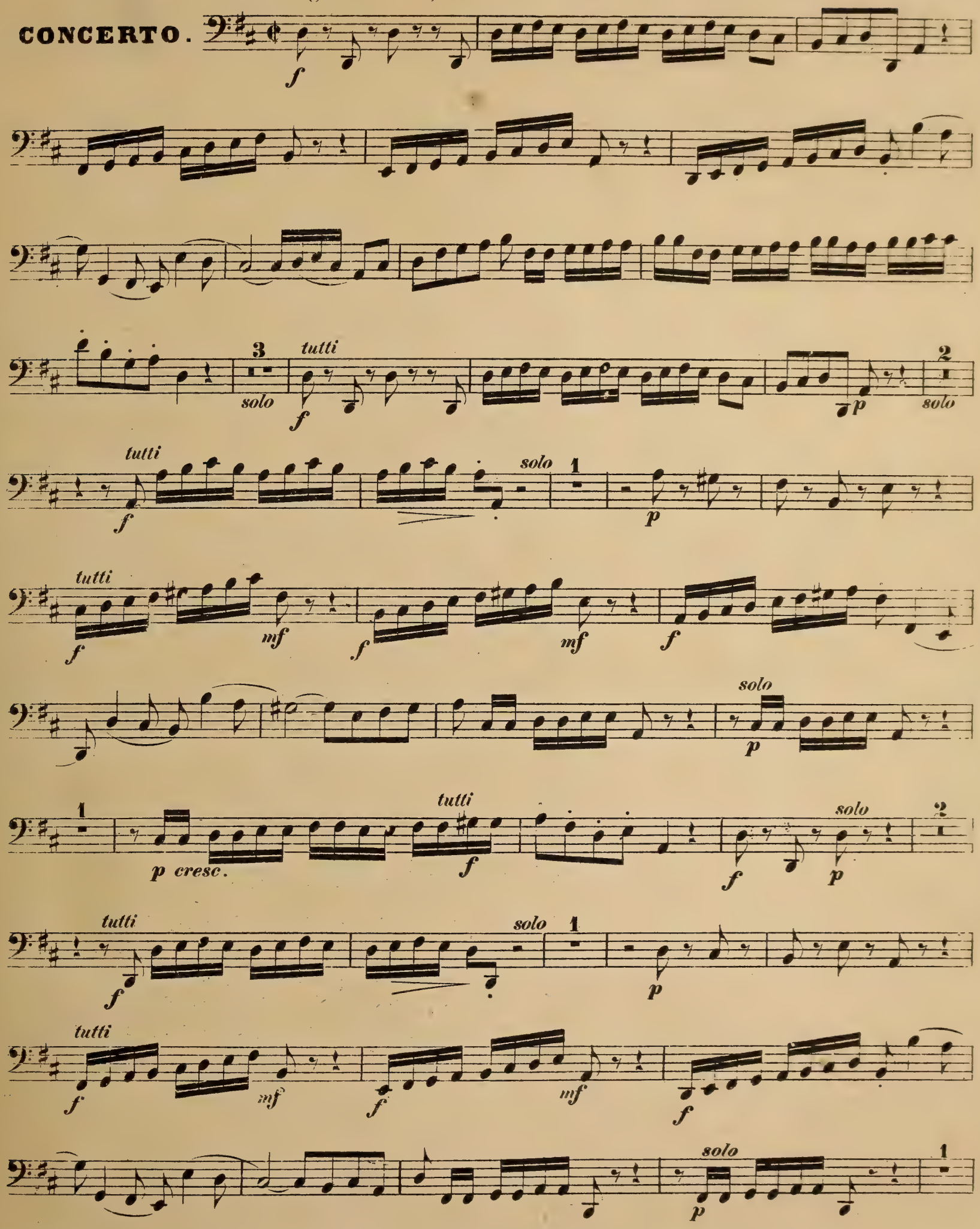
8

FINE.

J. S. Bach.

Allegro. (♩ = 108.)

CONCERTO.



BASSO.

tutti *solo*

cresc. *f* *p*

tutti

f

solo *tutti* *solo*

p *f* *p*

tutti

f *p* *f* *mf*

f *mf* *f* *solo* *p* *p*

decresc.

1 1

tutti *solo* *tutti* *solo*

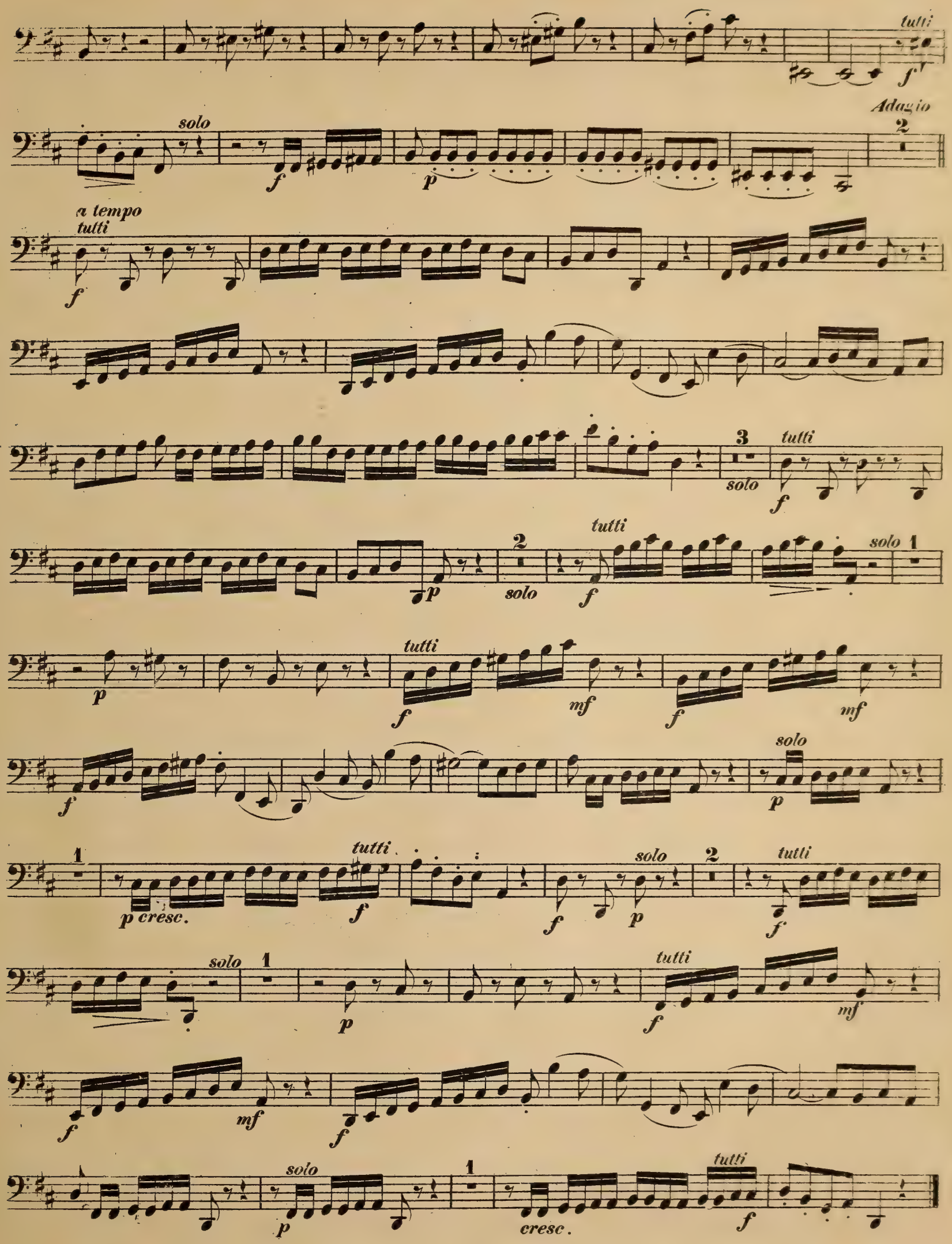
f *p* *f* *p*

tutti

f

solo

p


tutti
solo
Adagio
a tempo
tutti
solo
tutti
solo
tutti
solo
tutti
solo
tutti
p cresc.
solo
tutti
solo
tutti
solo
cresc.
tutti

BASSO.

Adagio.
(♩ = 50.)

sempre piano

p. rit.

pp

p

4

Allegro.
(♩. = 63.)

tutti
f
solo
p
14
tutti
f
solo
p
14
tutti
f
solo
p
14
tutti
f
3
solo
p
3
6
tutti
f

FINE

Vorrede.

Zur Herausgabe dieses Concerts ist eine von J. S. Bach eigenhändig geschriebene Partitur benutzt worden, die sich in der Bibliothek der Singacademie in Berlin befindet. Diese Originalpartitur ist um so interessanter, weil sie ausser der ursprünglichen Composition auch noch eine spätere Umarbeitung der Principalstimme enthält. Die Umarbeitung trägt in den Schriftzügen ganz unverkennbar den eigenthümlichen Character J. S. Bach'scher Handschrift, ist aber nicht in gewöhnlicher Notenschrift, sondern in der damals hier und dort noch üblichen deutschen Tabulatur ausgeführt. Um den Kennern und Liebhabern Bach'scher Instrumental-Compositionen nichts vorzuenthalten, was zur speciellen Characteristik des grossen Meisters gehört, sind in der vorliegenden gedruckten Ausgabe beide Bearbeitungen Bach's aufgenommen, die ursprüngliche Composition sowohl, als auch die spätere Umarbeitung der Principalstimme; letztere befindet sich, als die wesentliche Verbesserung und gültige Lesart, in der Partitur und in der Auflagestimme, die ursprüngliche Composition hingegen ist nur an den einzelnen betreffenden Stellen in der Auflagestimme der Principalparthie in kleinen Noten angedeutet. — Von zwei andern handschriftlichen Partituren, die beide aus dem sogenannten Bach'schen Archiv herstammen und nur die neuere Bearbeitung enthalten, hat eben so wenig Gebrauch gemacht werden können, als von einer dritten sehr abweichenden Abschrift, welche freilich mehrfach verbreitet, doch von Zelter in Berlin durch allerlei Abänderungen und besonders durch Hinzufügung von Fiorituren entstellt ist, welche dem herrschenden Geschmack seiner Zeit huldigen und dem damaligen sogenannten galanten Vortrag entsprechen.

S. W. Dehn.

Préface.

Nous publions le présent concerto d'après une partition olographe de J. S. Bach, qui se trouve à la bibliothèque de l'académie de chant de Berlin. Cet autographe est d'autant plus intéressant, qu'outre le texte primitif il donne une seconde et plus récente rédaction du récit remanié par l'auteur lui-même. Ce second texte porte évidemment toutes les marques caractéristiques de l'écriture de J. S. Bach; cependant au lieu de la notation ordinaire l'auteur y fait usage de la tablature allemande, telle qu'elle était encore par-ci par-là en usage au temps qu'il vivait. Pour la satisfaction des connaisseurs et amateurs des compositions instrumentales de J. S. Bach et afin que ces derniers n'aient rien à regretter de tout ce qui pourrait achever de caractériser le talent du grand maëstro, nous avons reçu dans la présente édition l'un et l'autre texte, la composition primitive aussi bien que le texte revu et corrigé du récit; ce dernier texte constatant un progrès essentiel, est évidemment la bonne leçon; on le trouvera dans la partition et dans l'accompagnement, tandis que le texte primitif imprimé en petites musiques n'a été noté que dans les passages respectifs de l'accompagnement du récit. — Il existe de plus deux autres partitions manuscrites tirées l'une et l'autre du soi-disant „Archive de Bach" et ne donnant que le second texte retouché. Nous n'avons pu faire usage de ces partitions, pas plus que d'une troisième copie qui offre beaucoup de variantes. Cette dernière est, il est vrai, assez répandue, mais elle a été défigurée par Zelter de Berlin qui lui a fait subir maints changements et qui l'a chargée de fioritures particulières au goût de son temps et à cette espèce de jeu que l'on qualifiait alors du titre d'exécution galante.

S. G. Dehn.

CONCERTO.

J. S. Bach.

Violino I?

Violino II?

Viola.

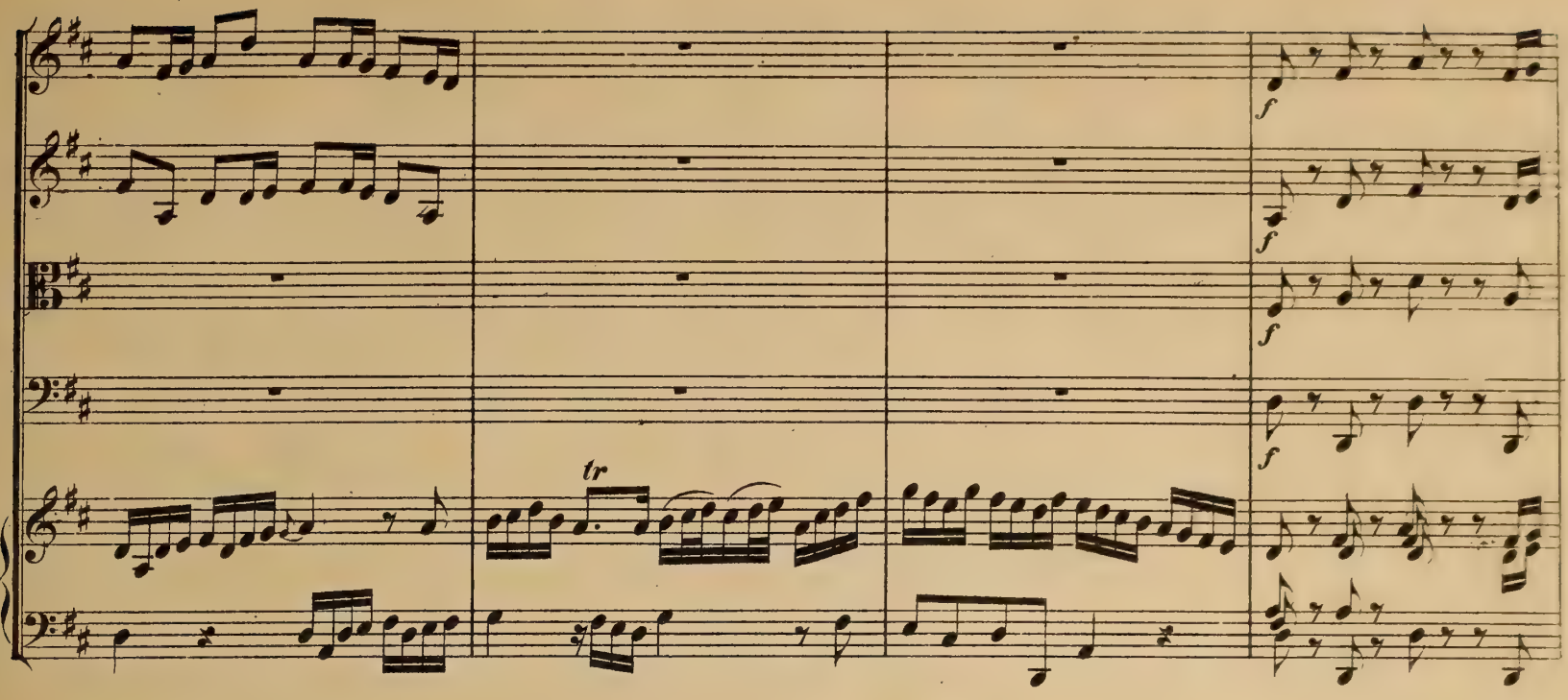
Basso.

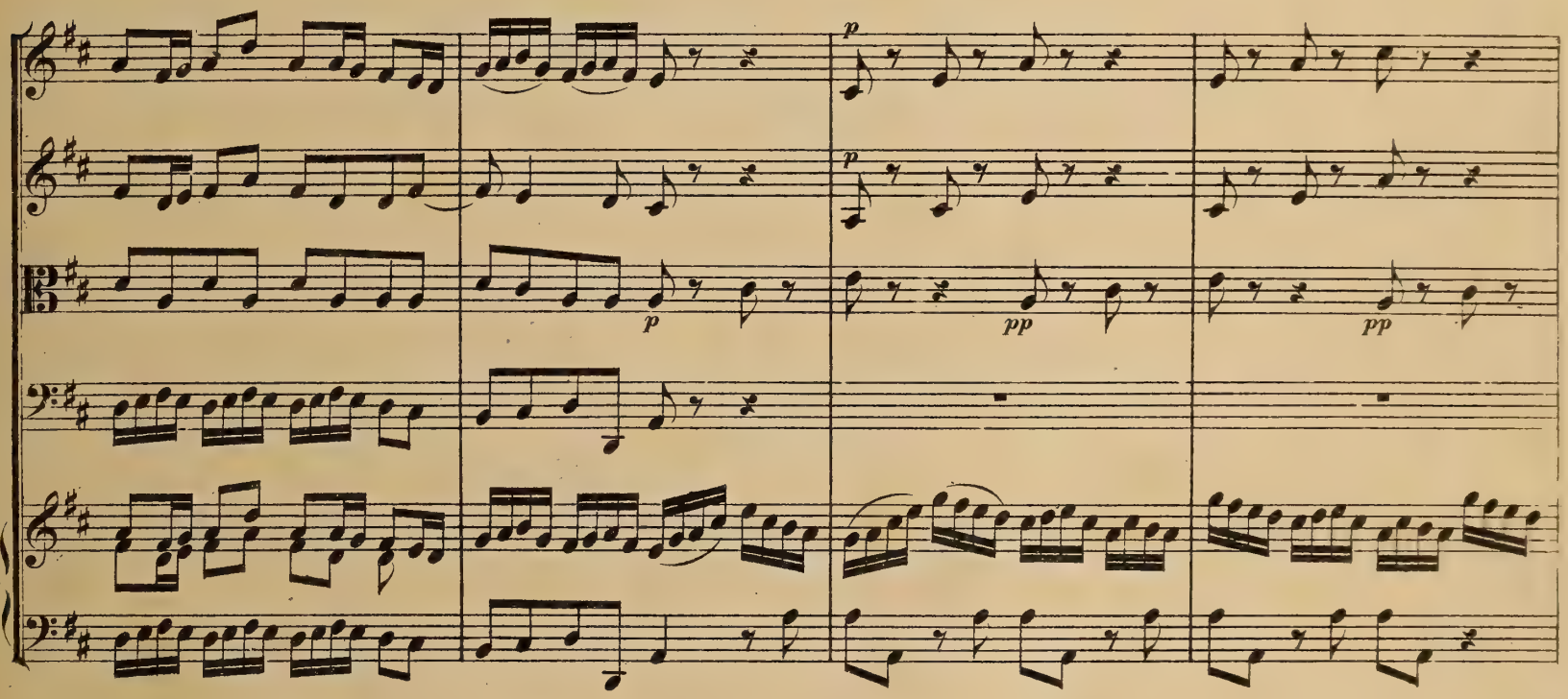
Cembalo.

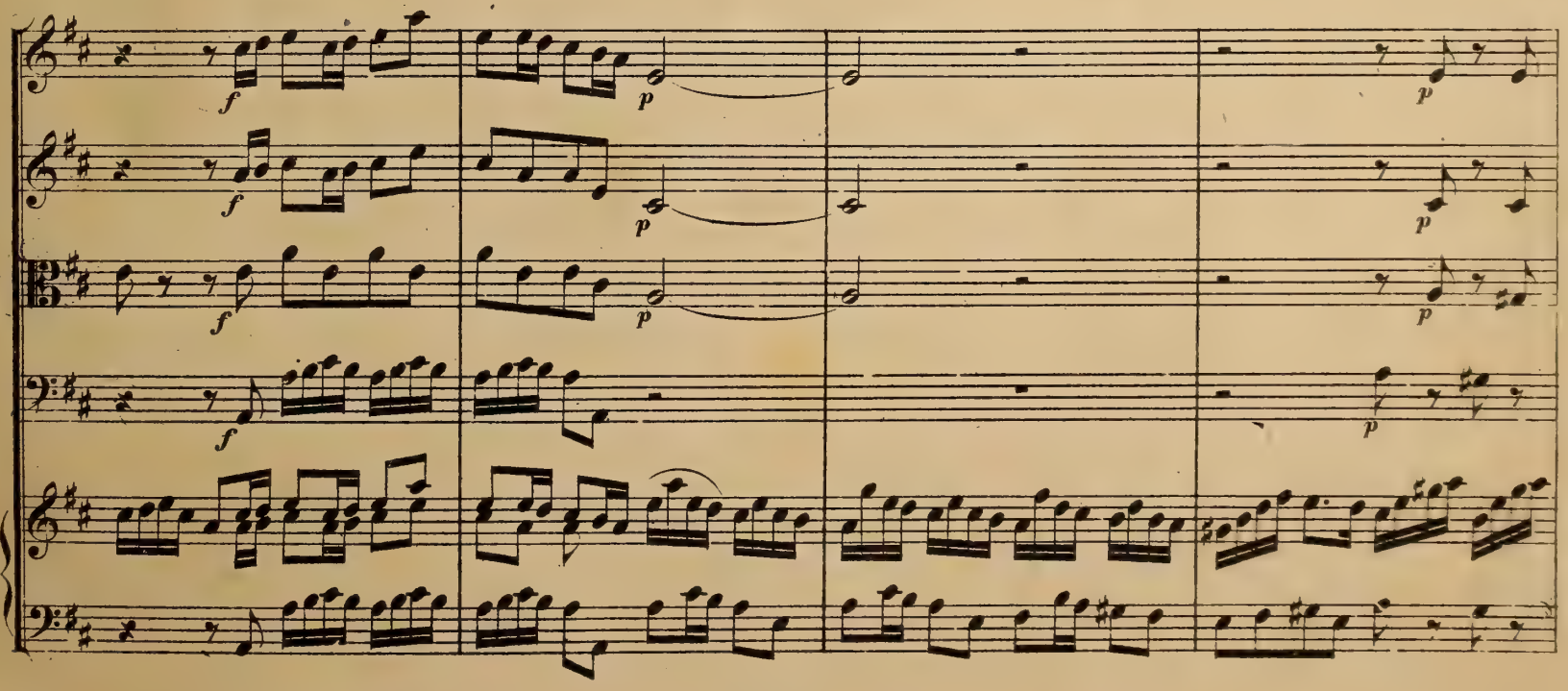
tr

p

tr


tr
f
f
f
f


p
p
p
pp
pp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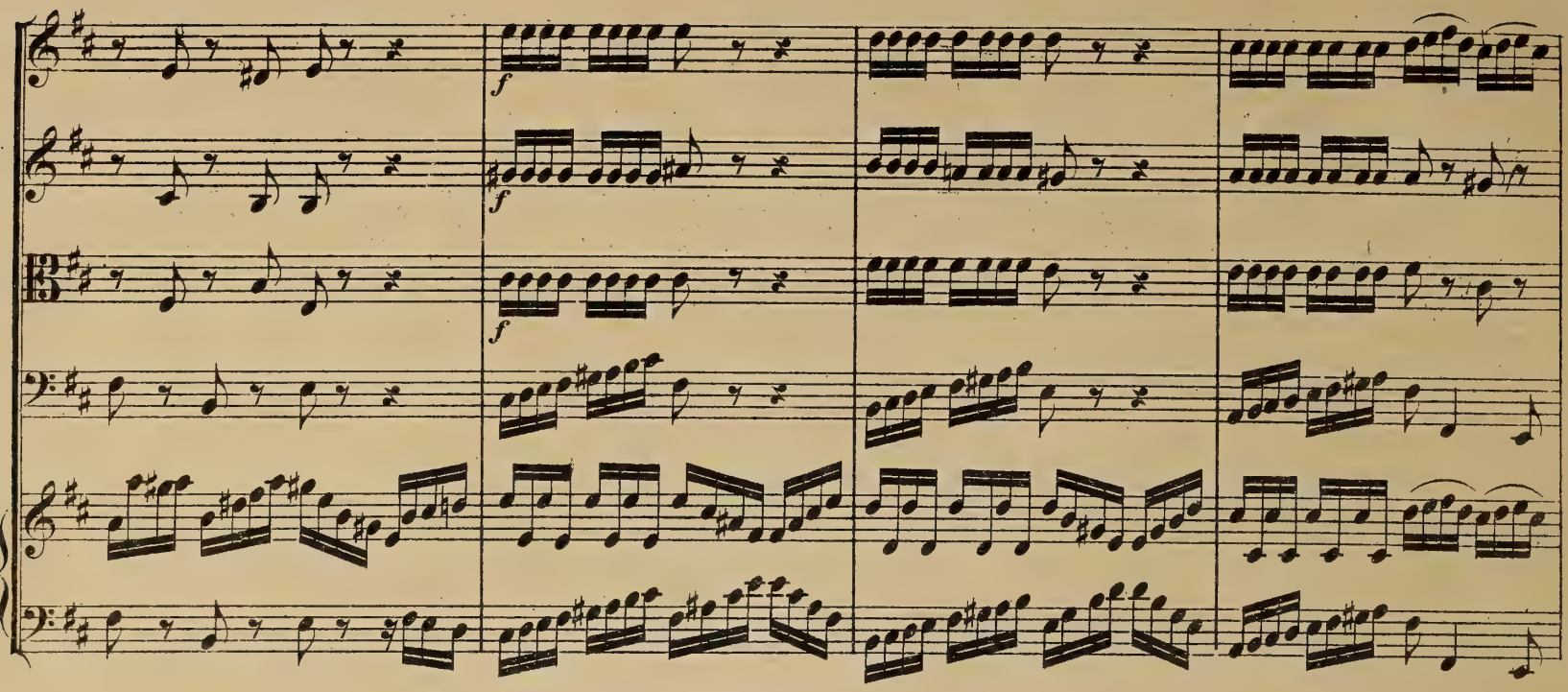
p
f
p
f
p
f
p
p
p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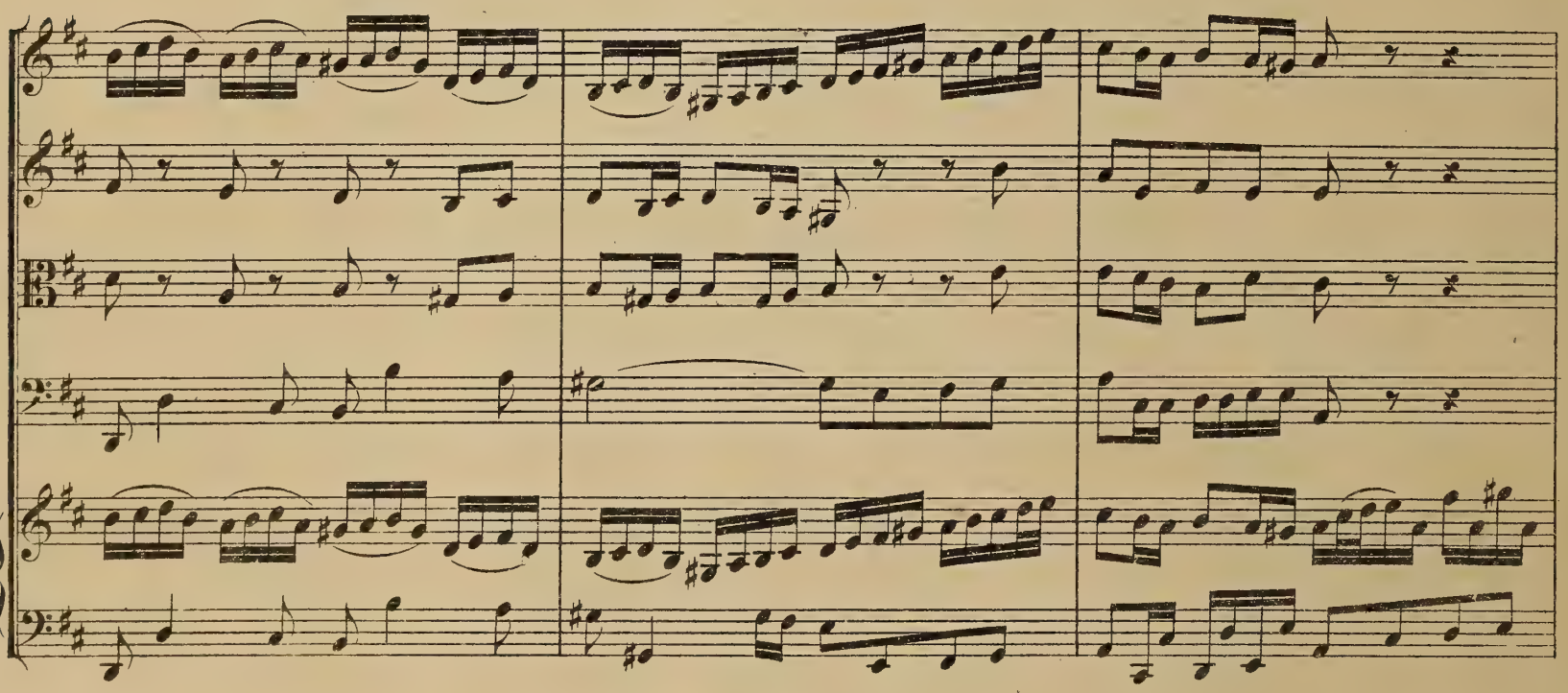

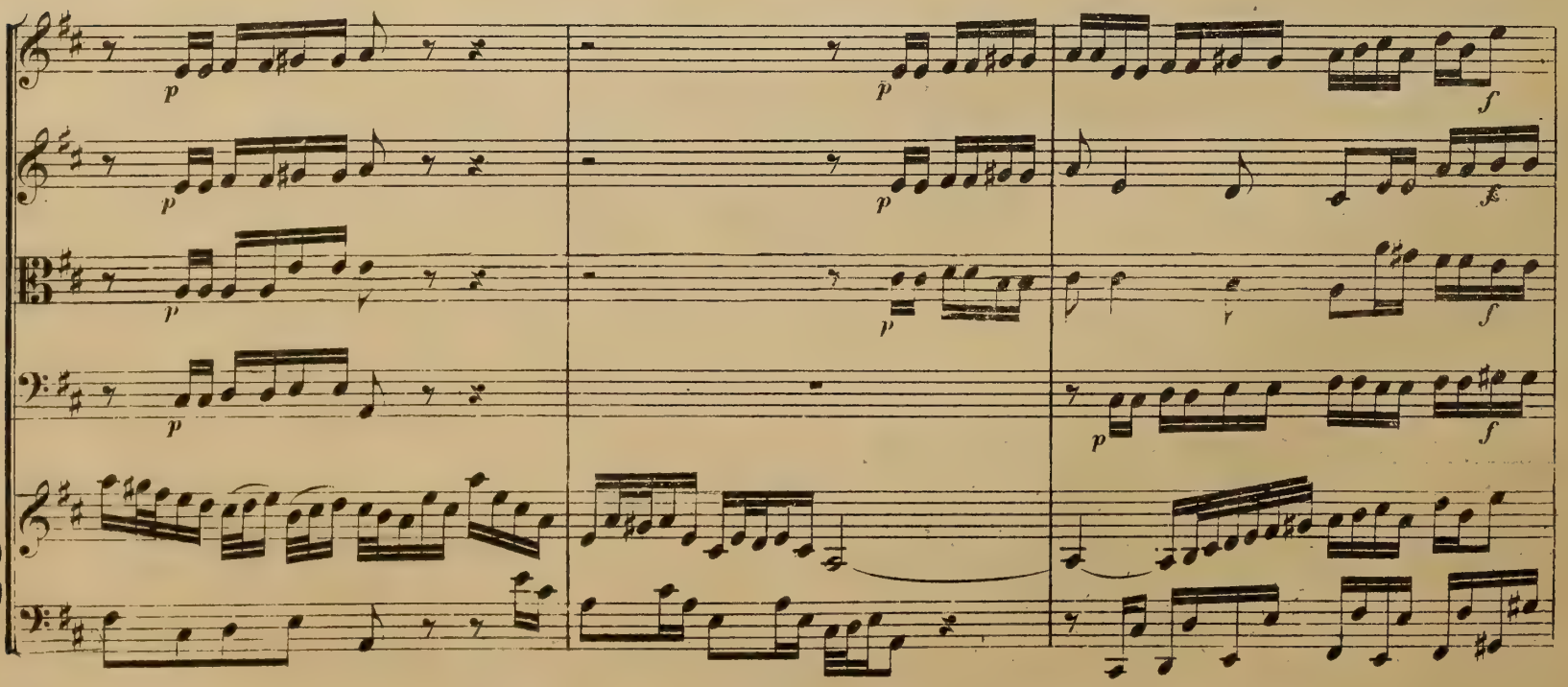
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p
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p
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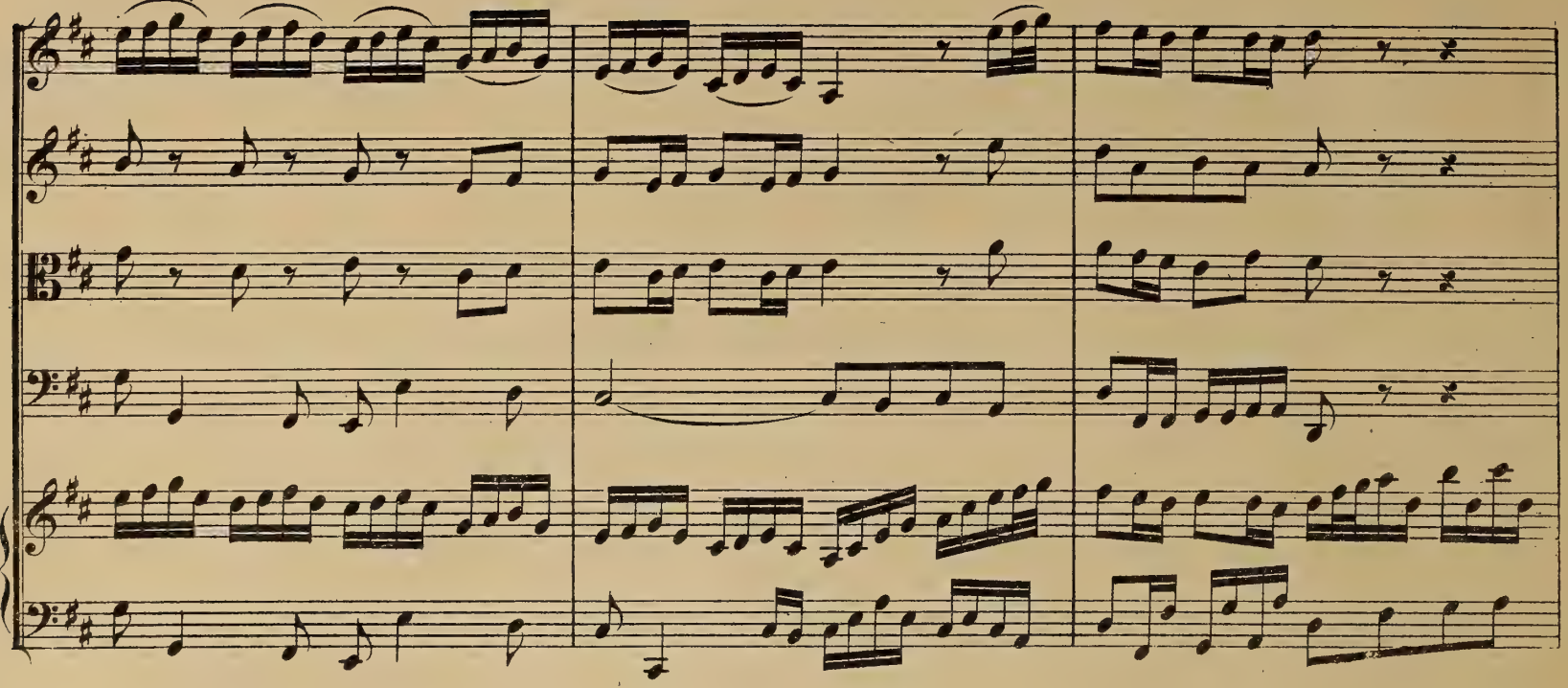
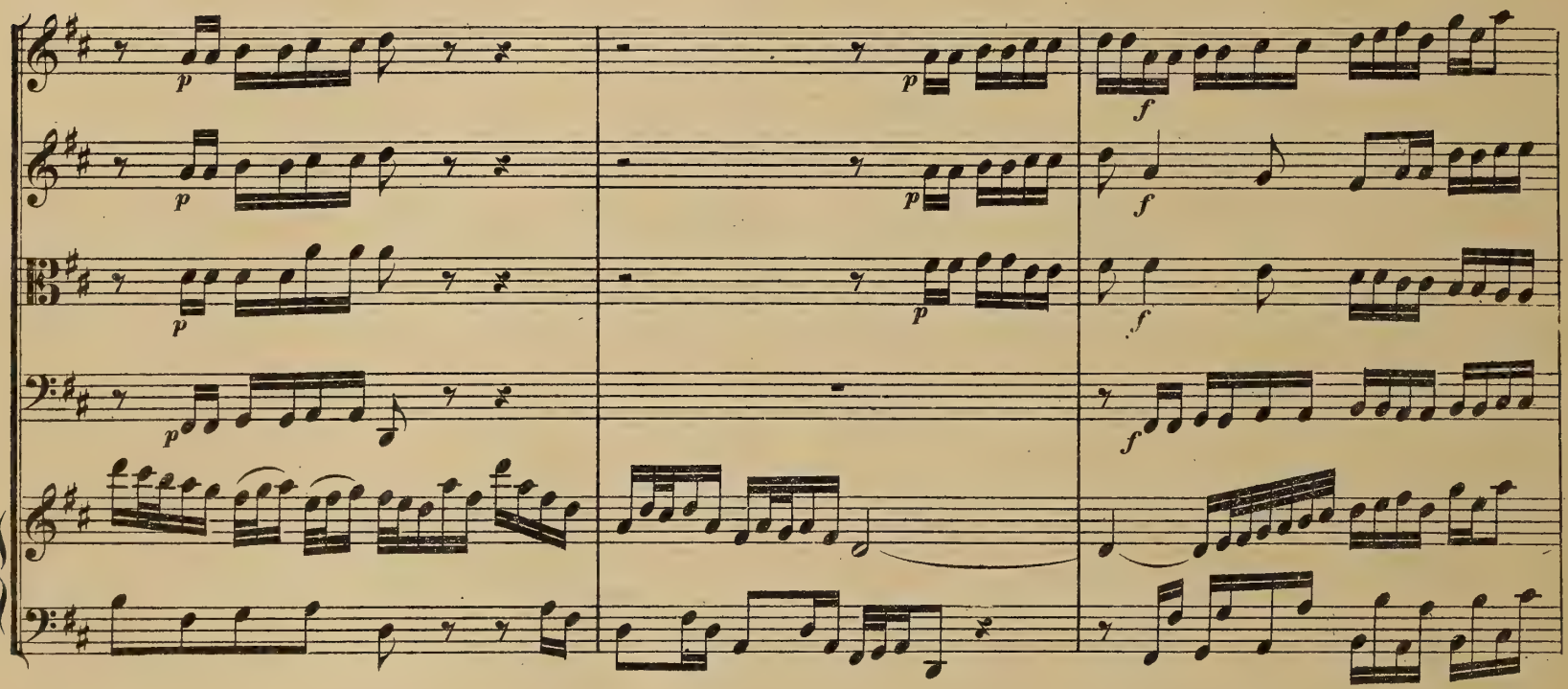
f
f
f
f

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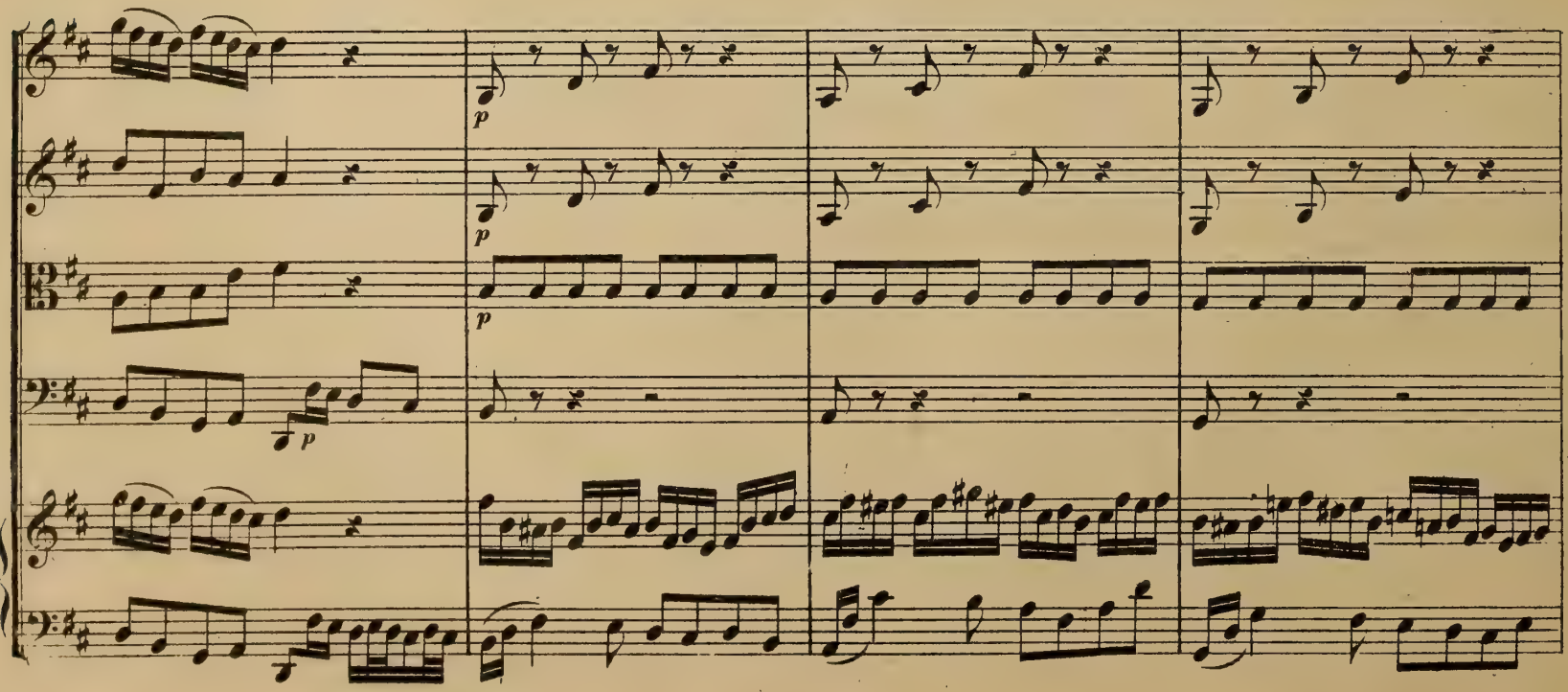
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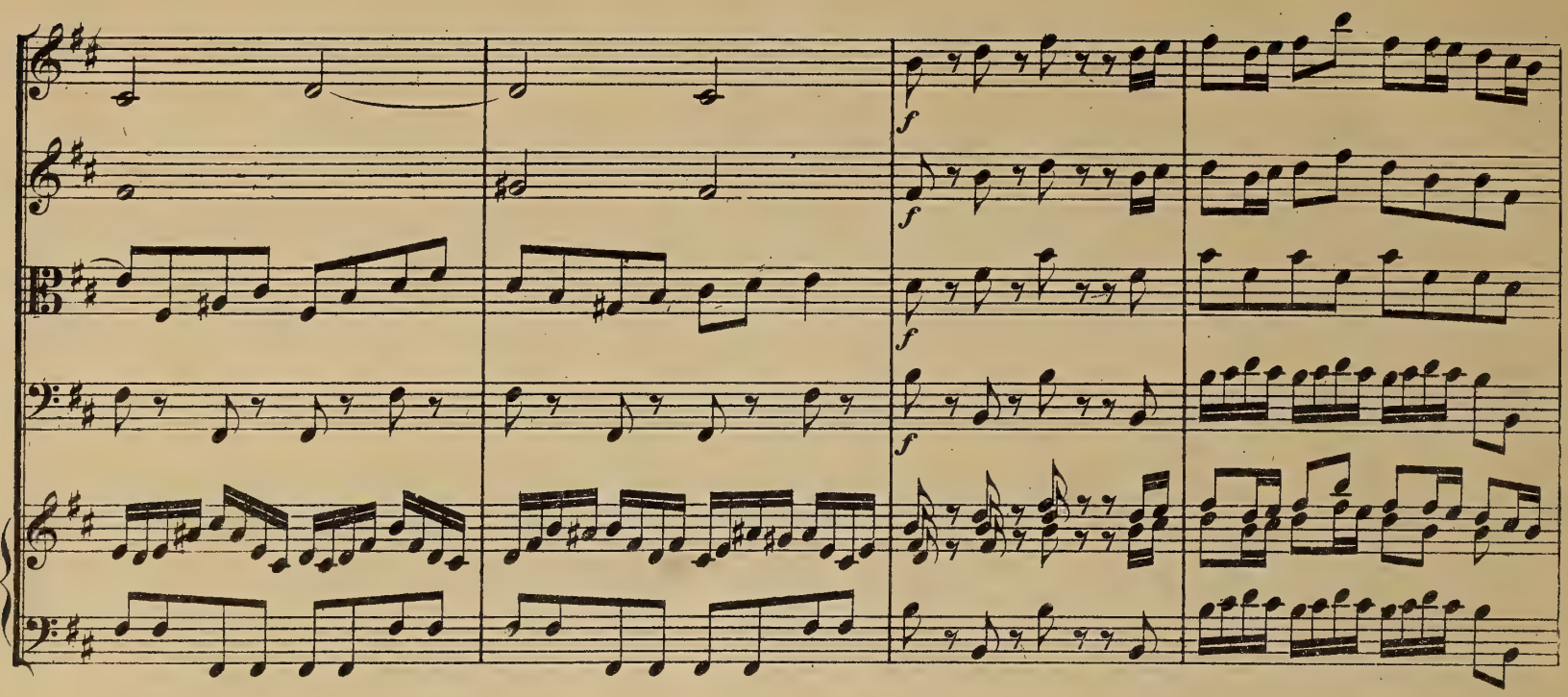
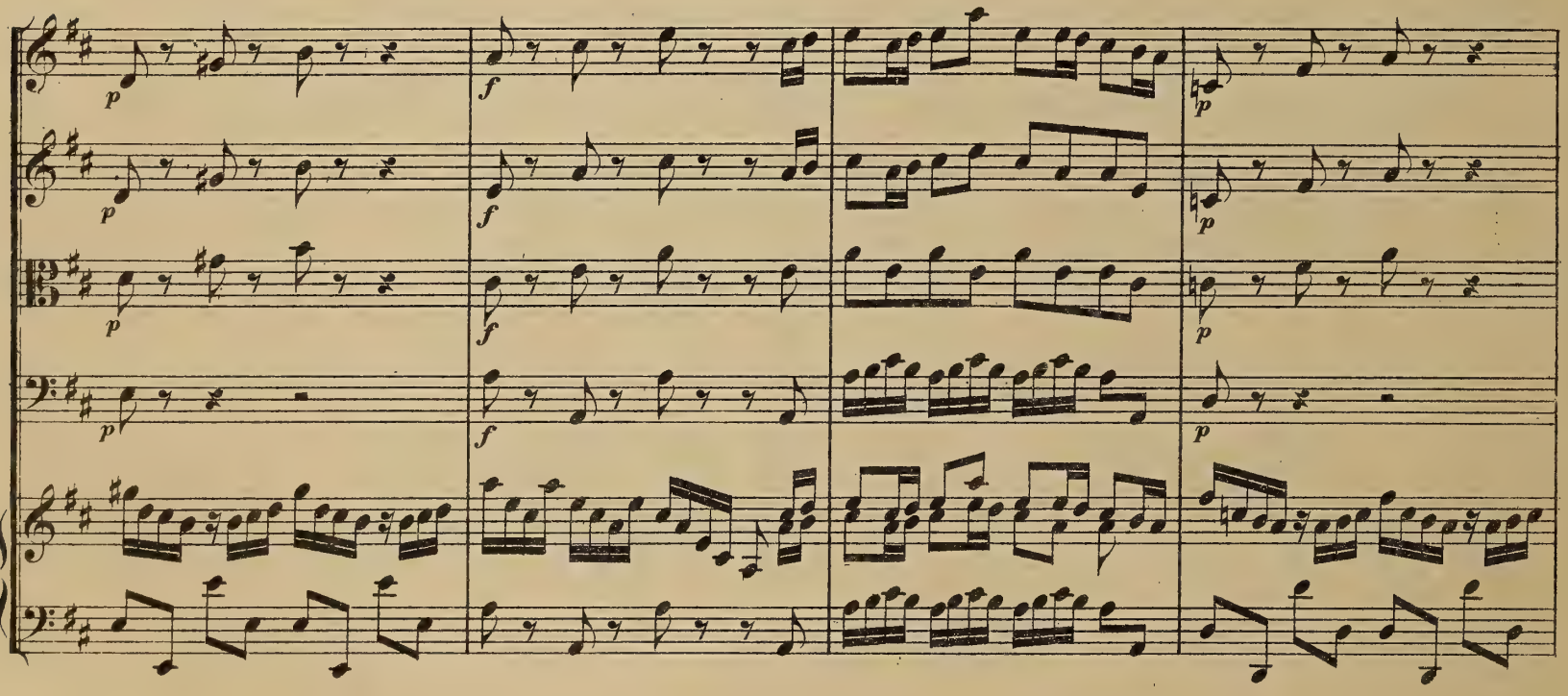

f
f
f
f


p
f
p
p
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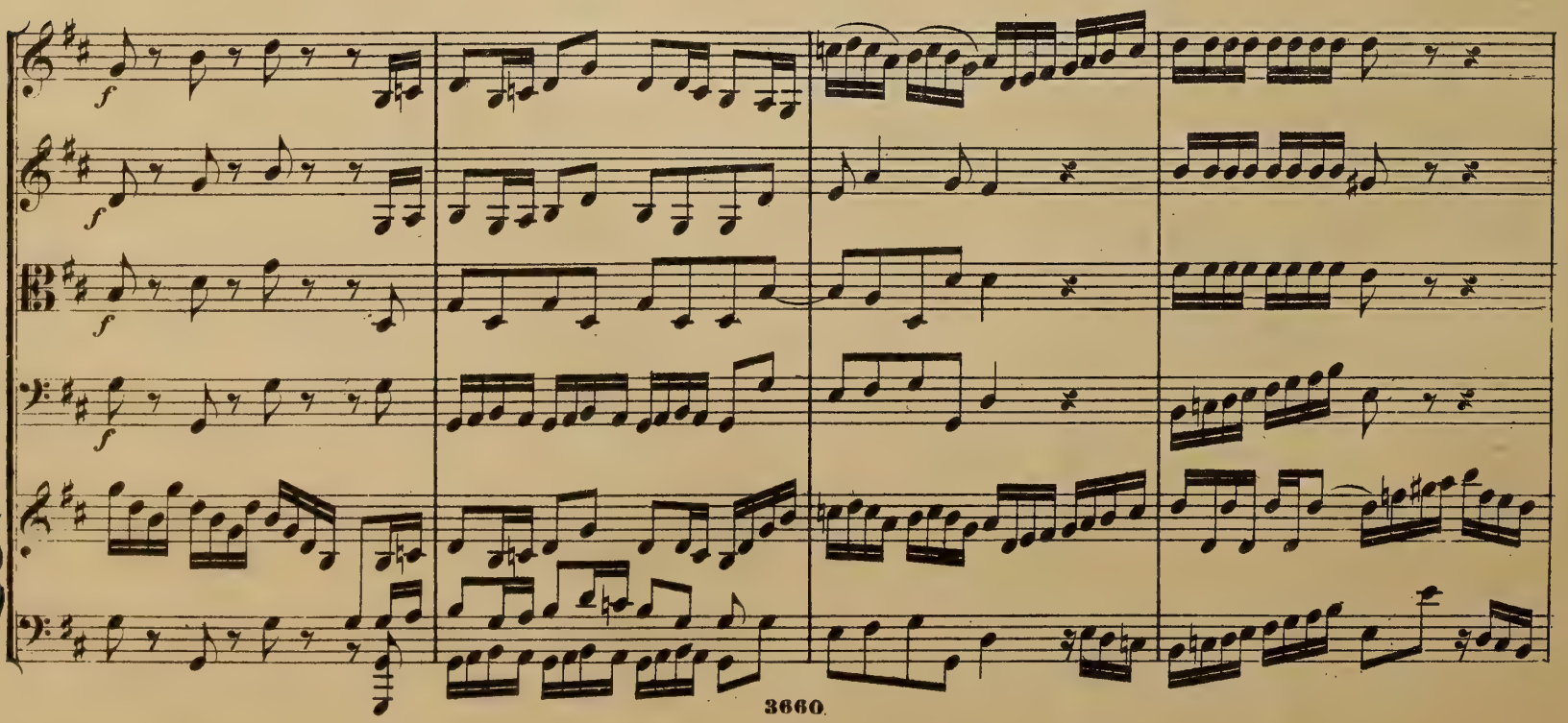
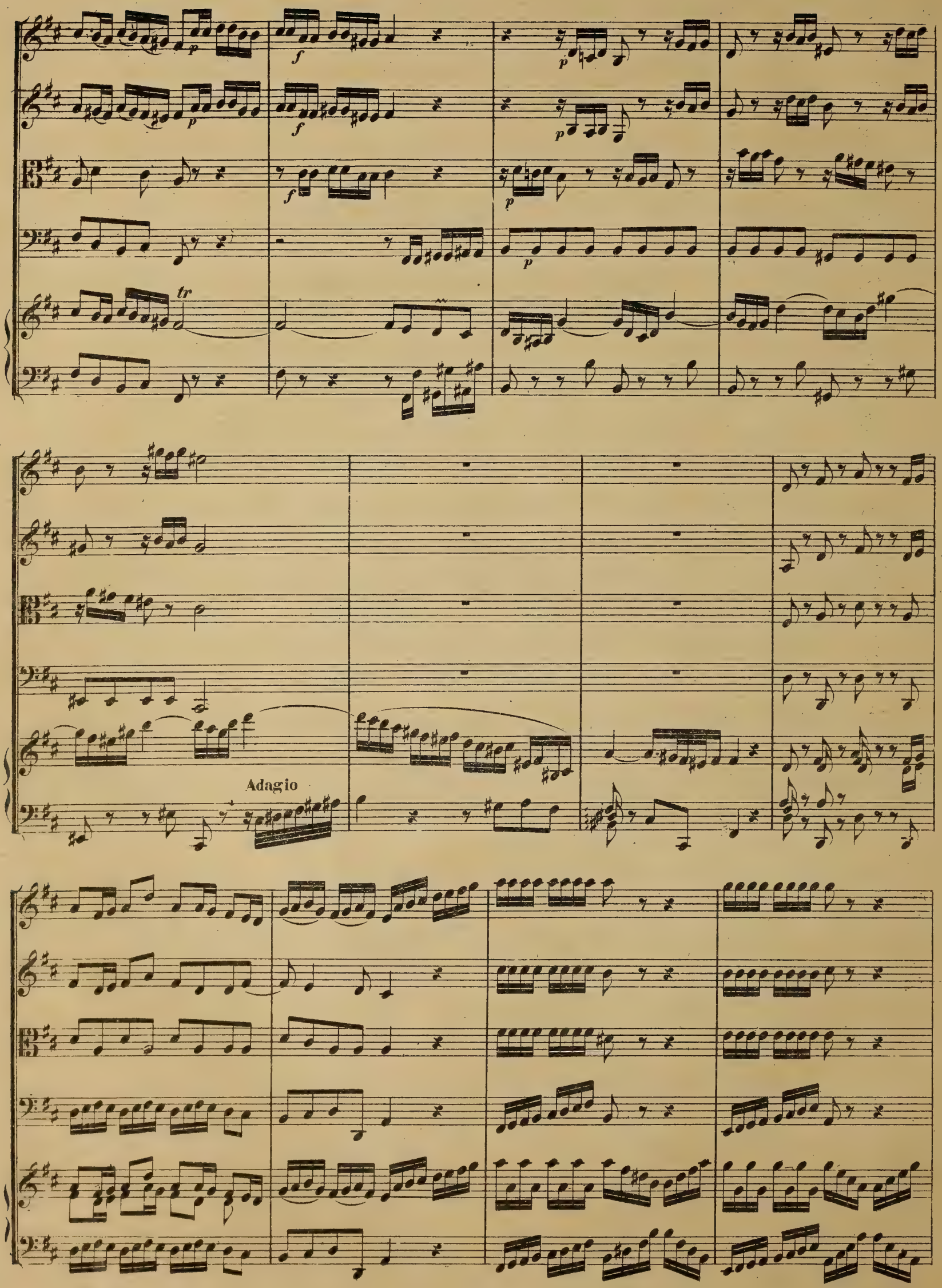
p
f
p


f
f
f
f


Adagio

tr

p

p

tr

tr

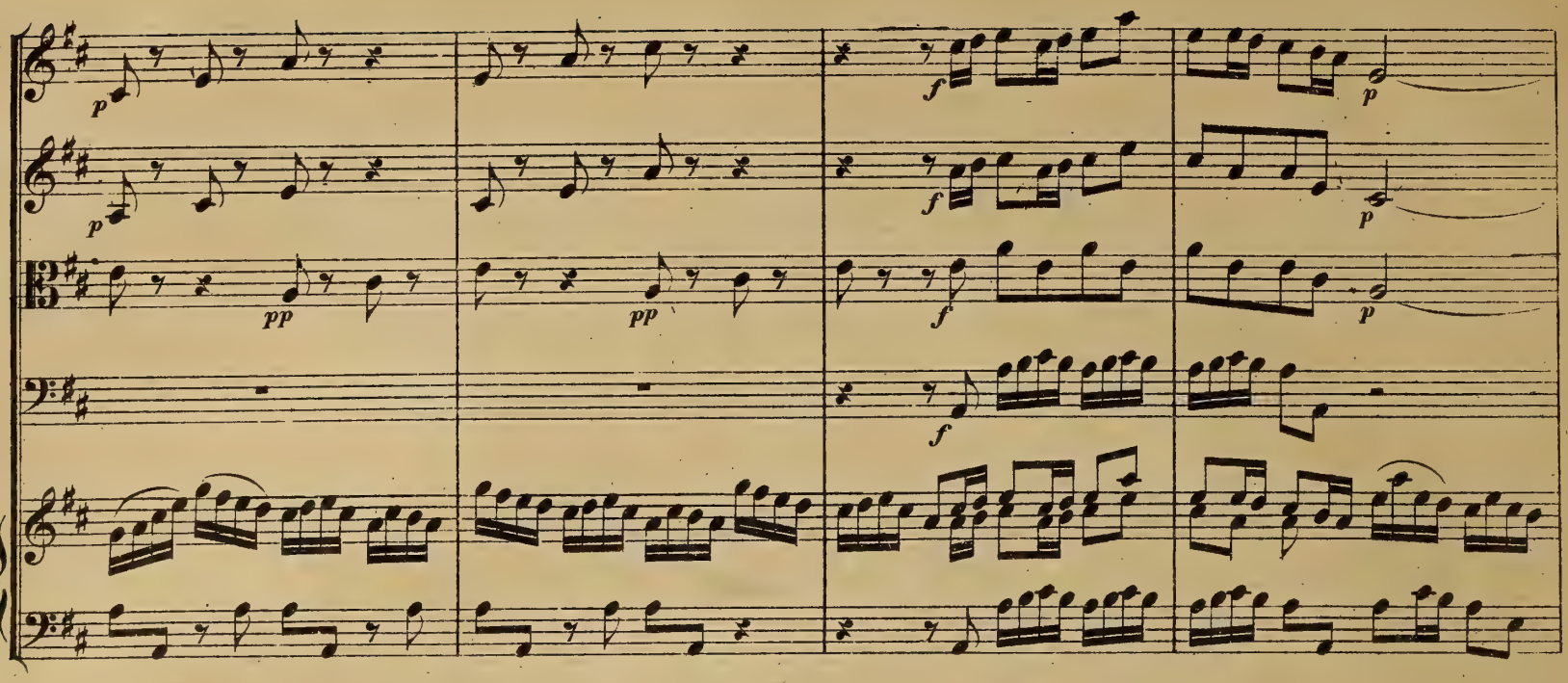
f

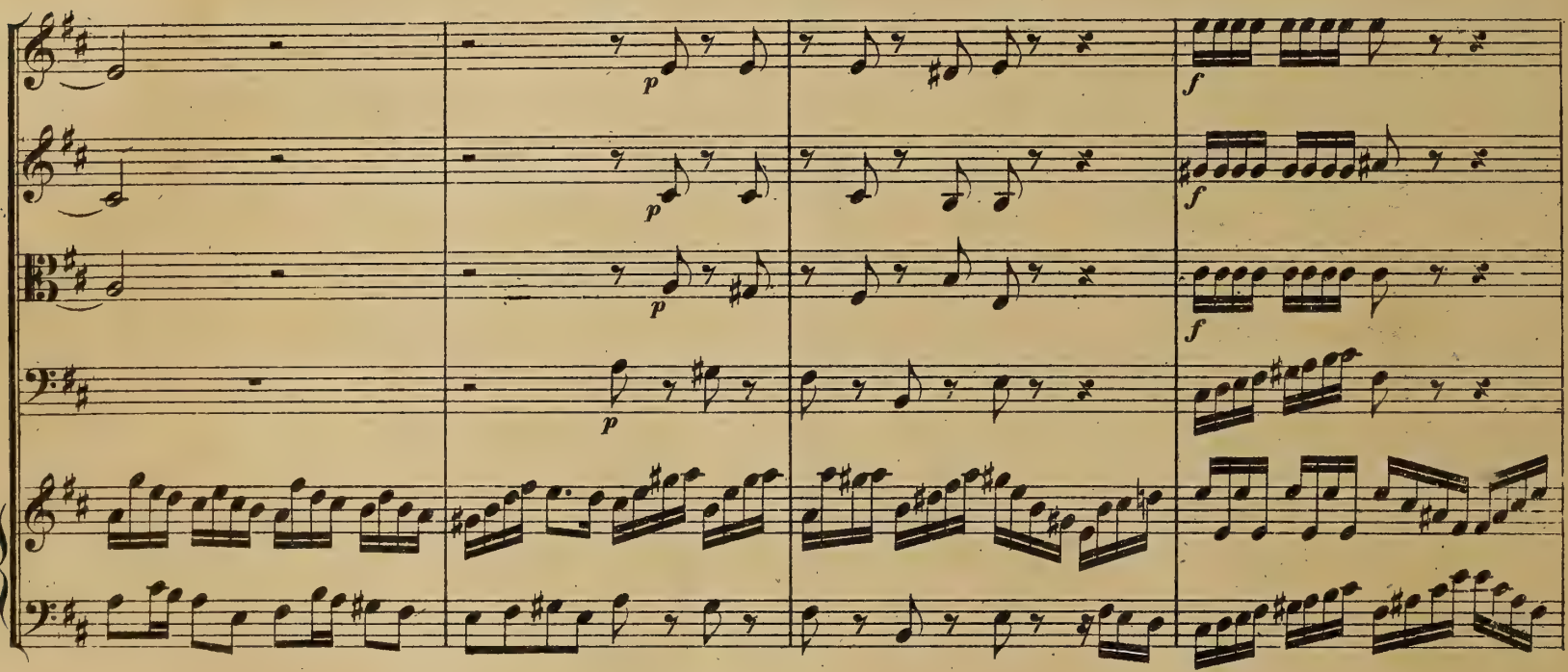
f

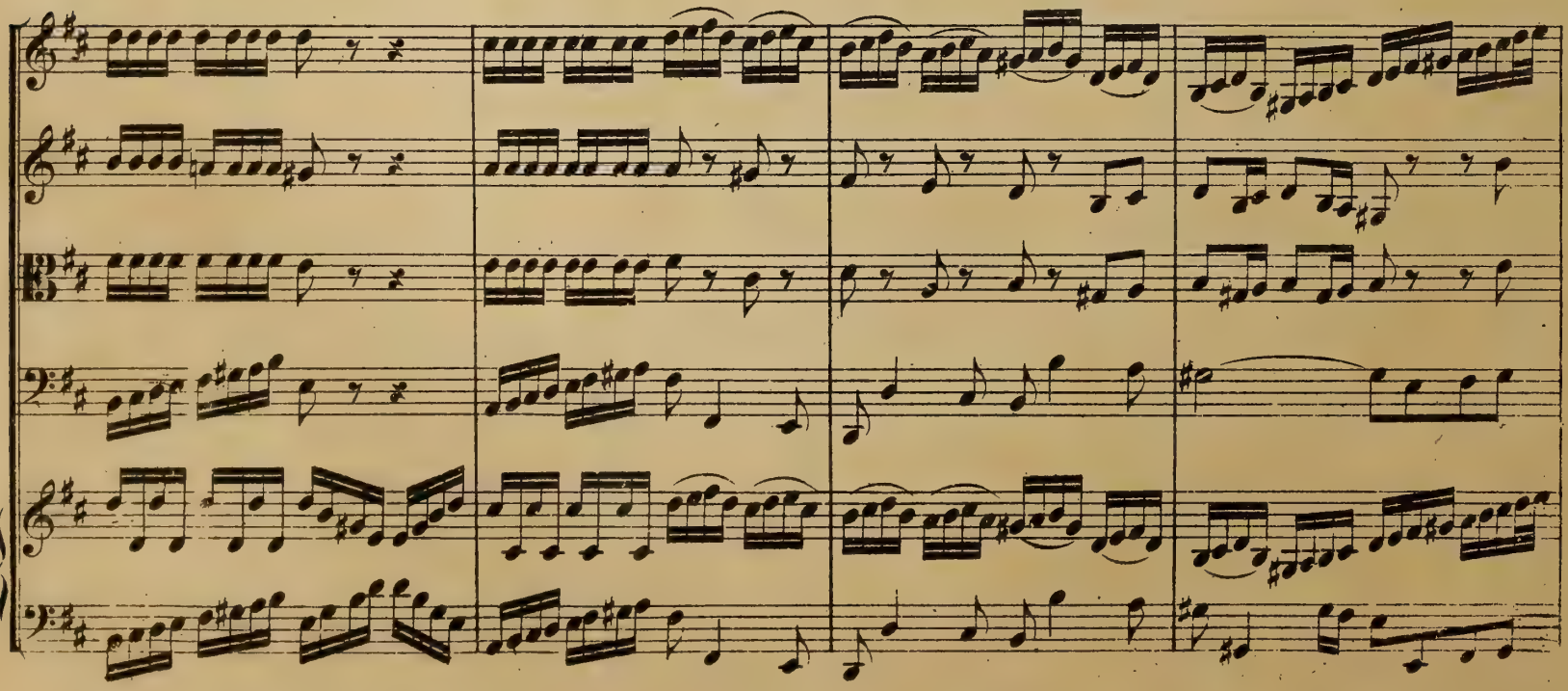
f

f

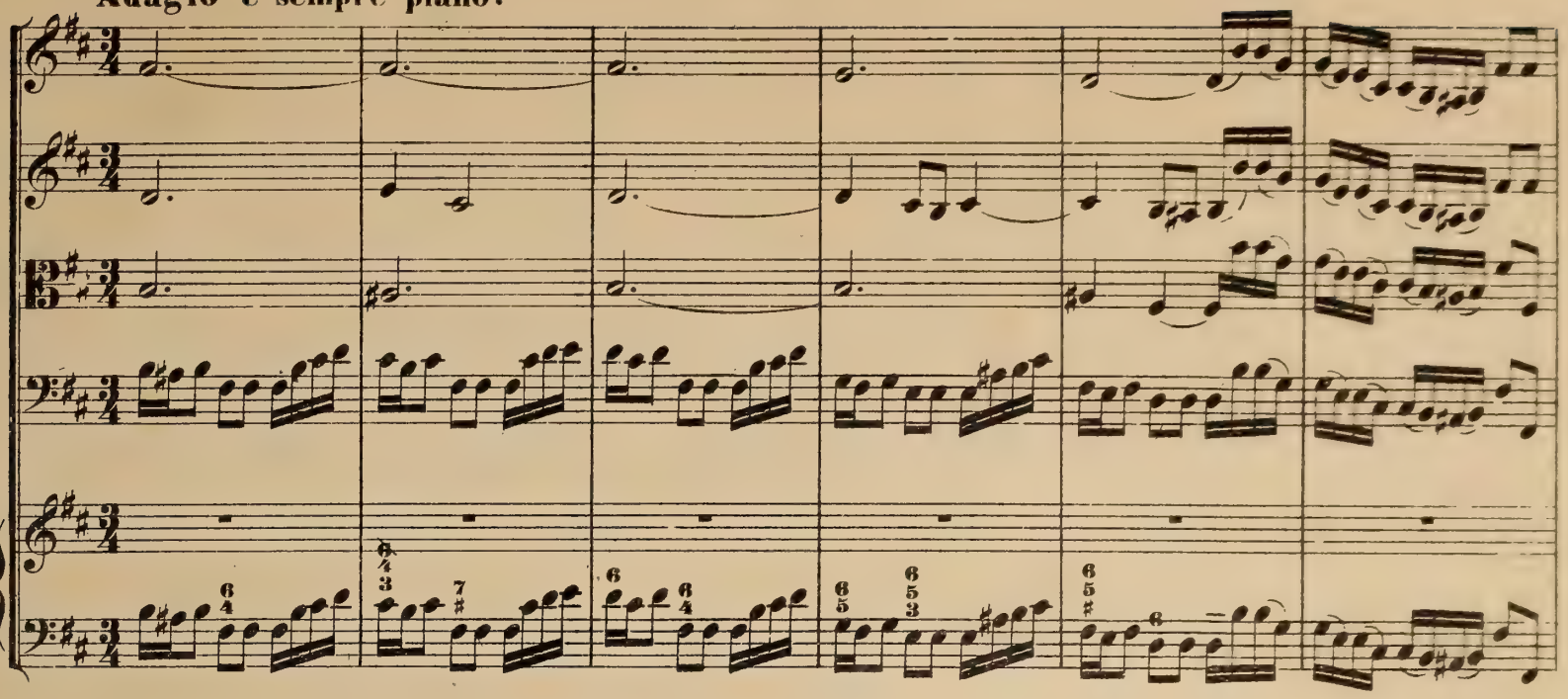
p

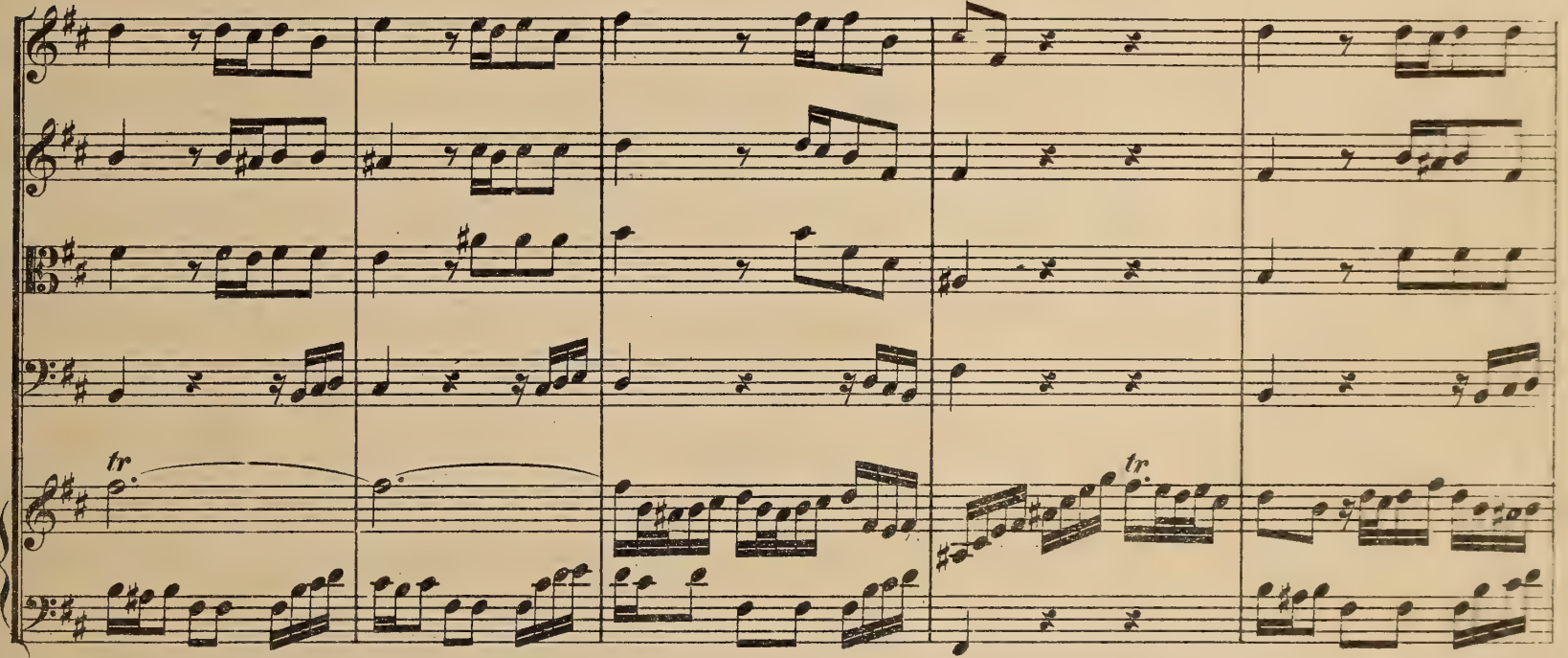

p
pp
f

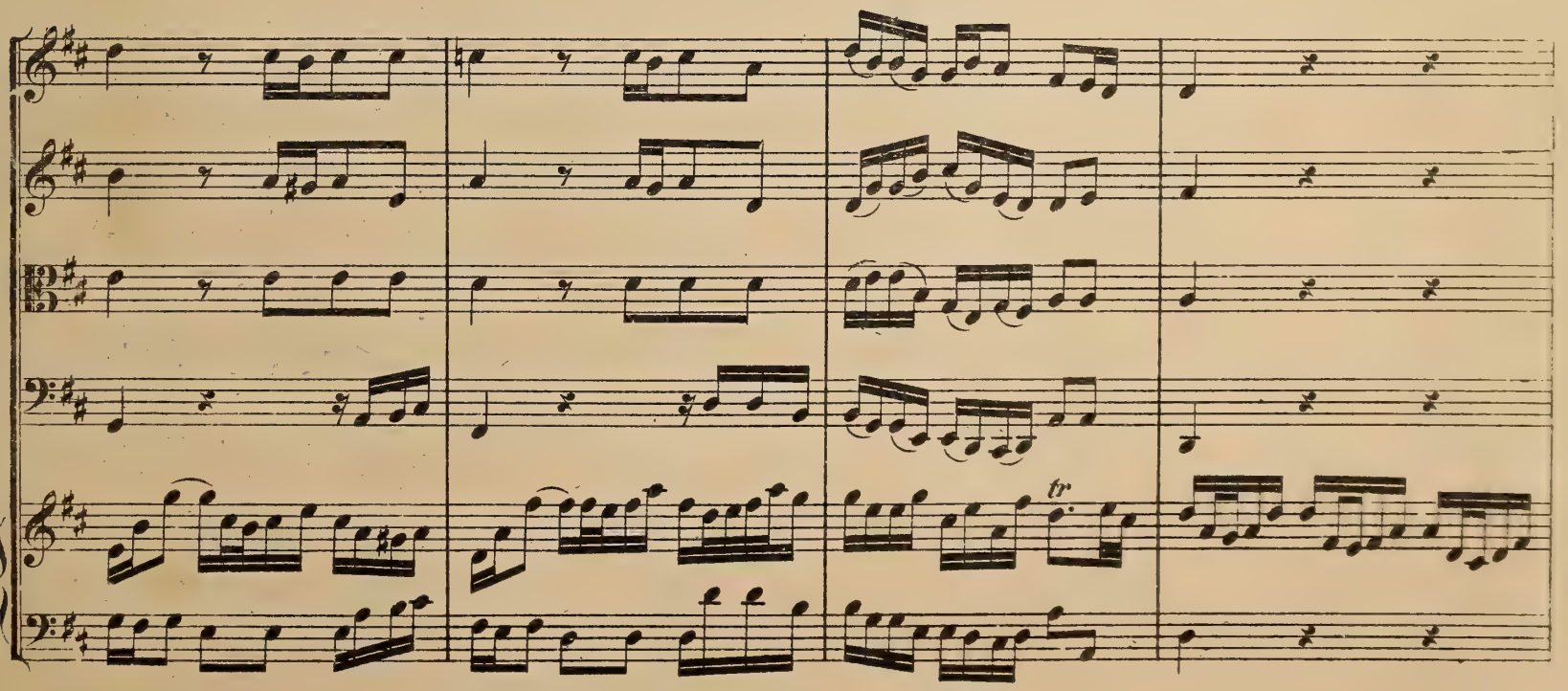

p
f

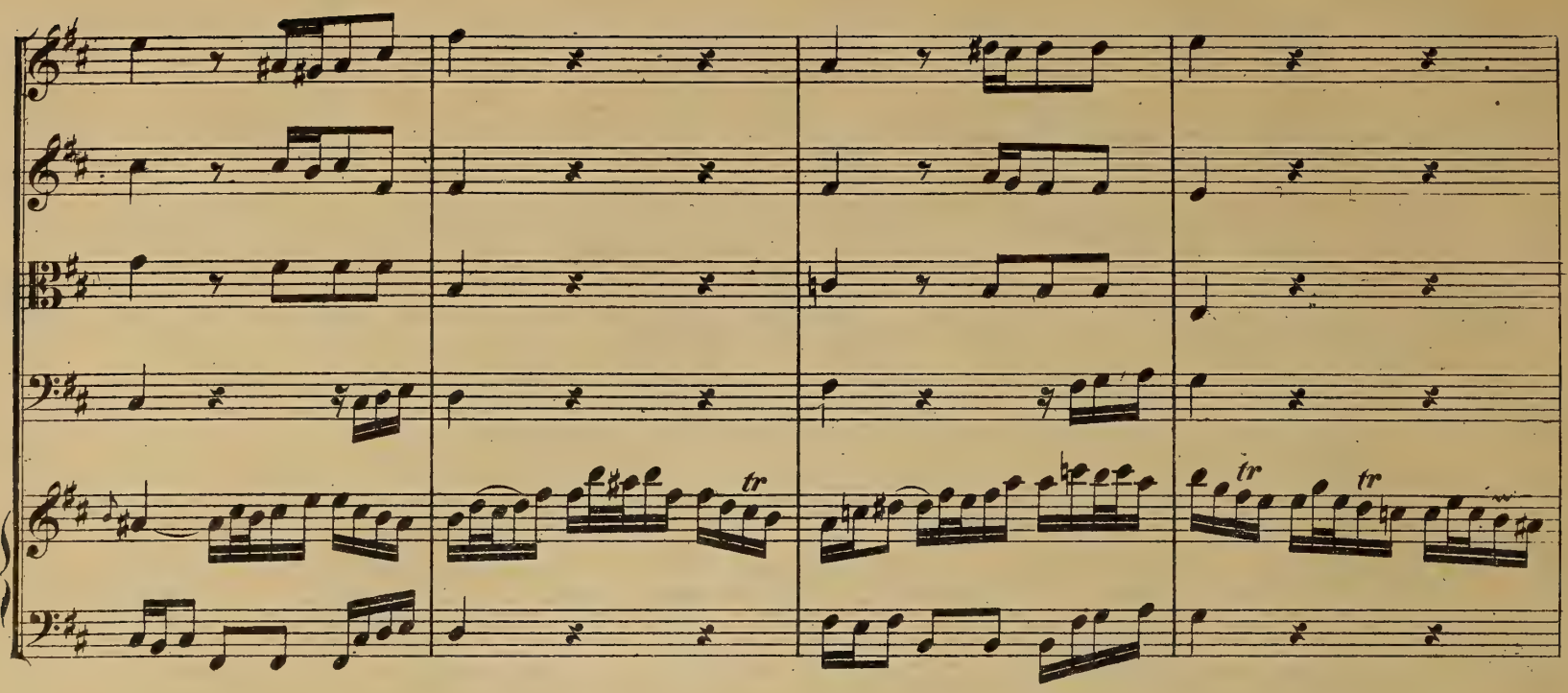


Adagio e sempre piano.





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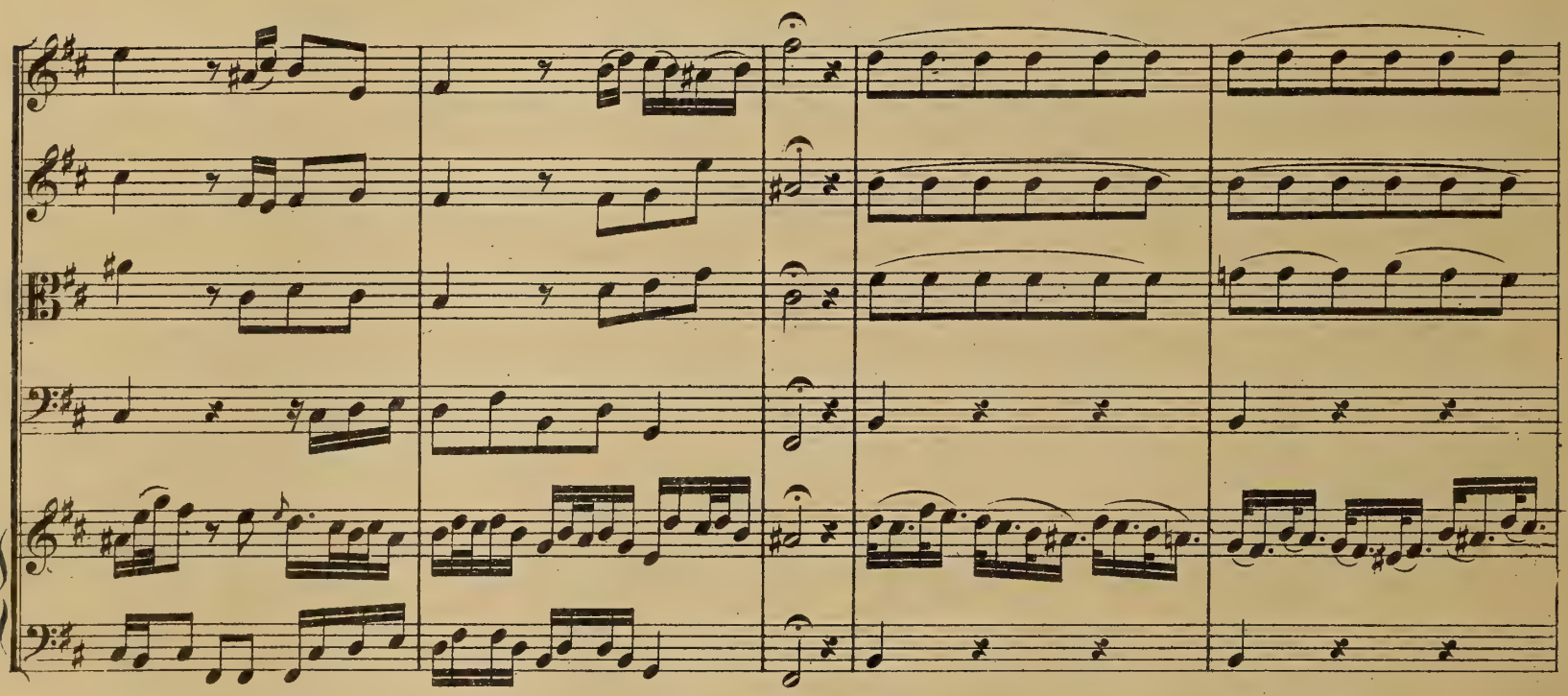

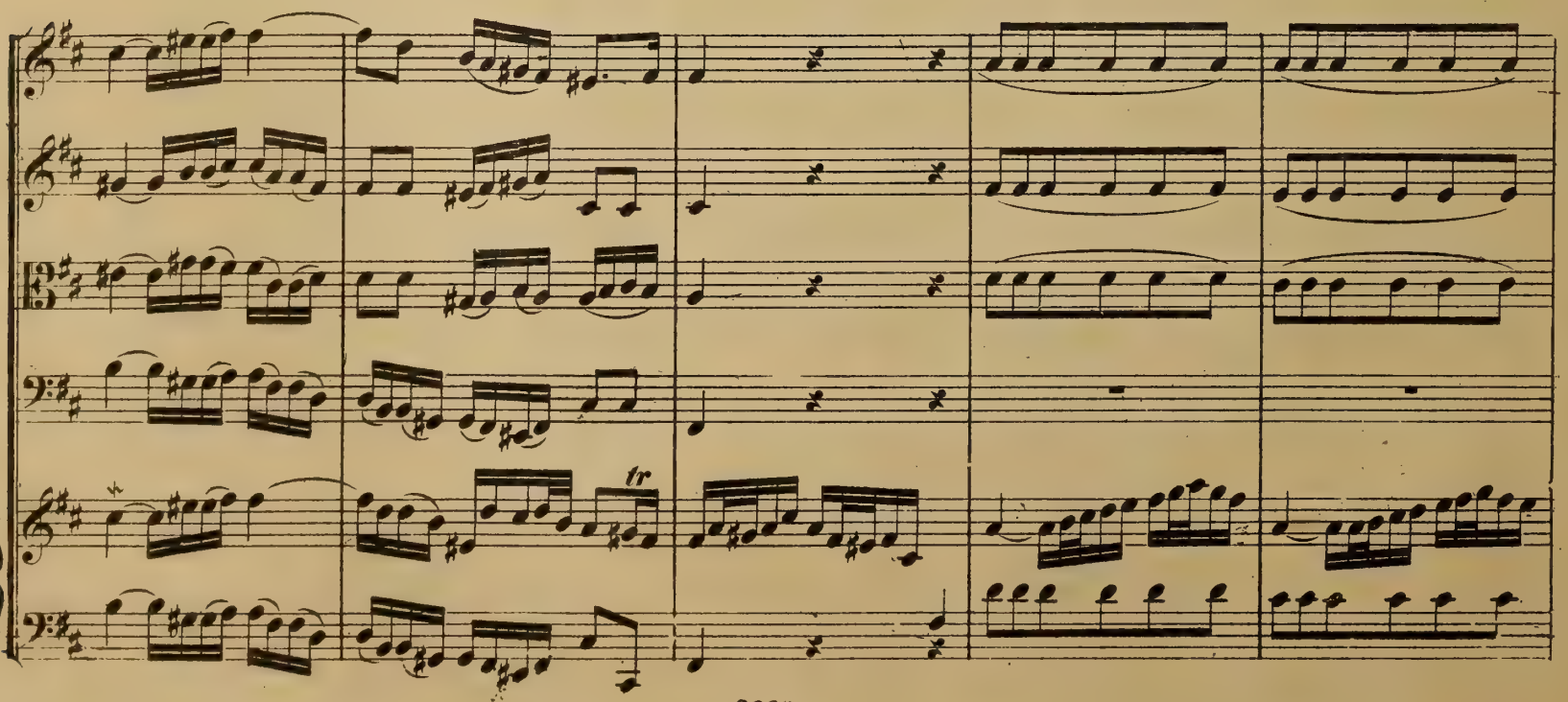
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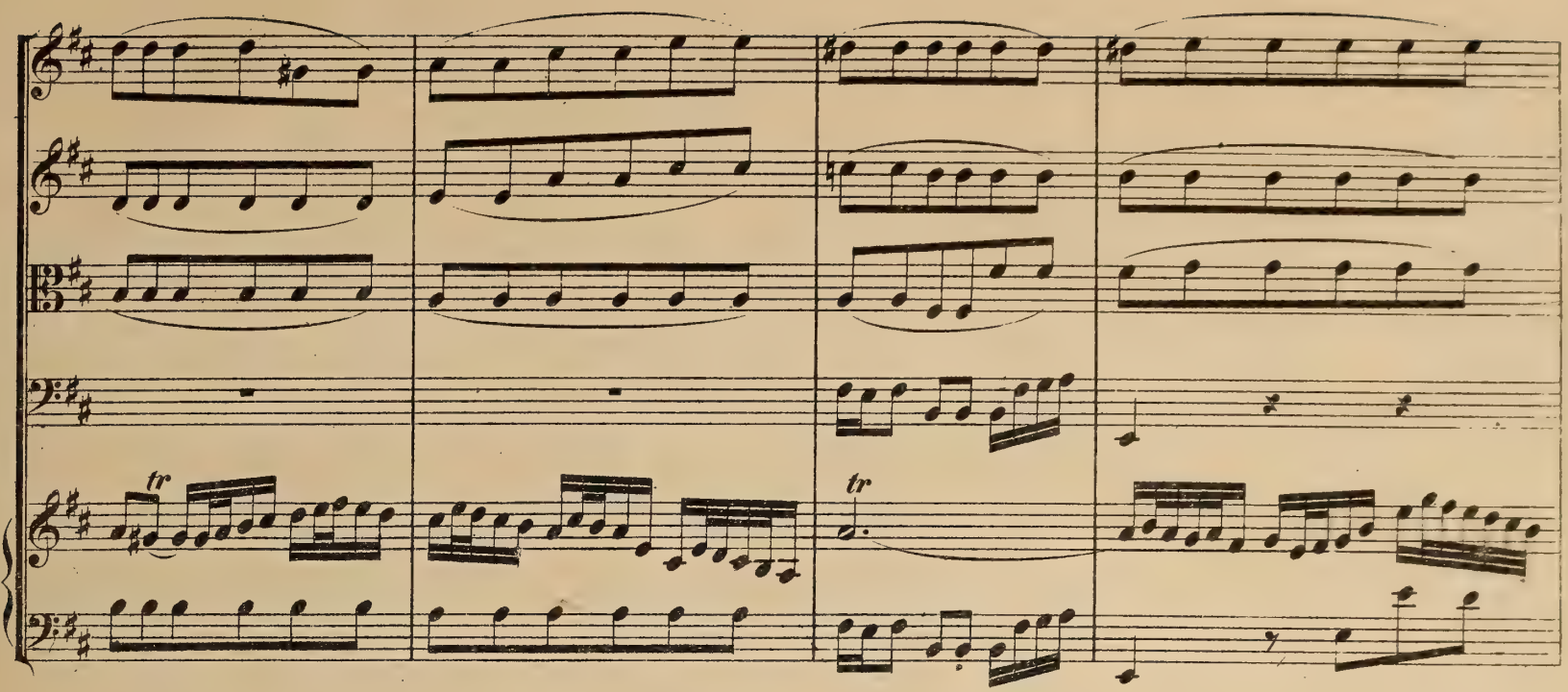
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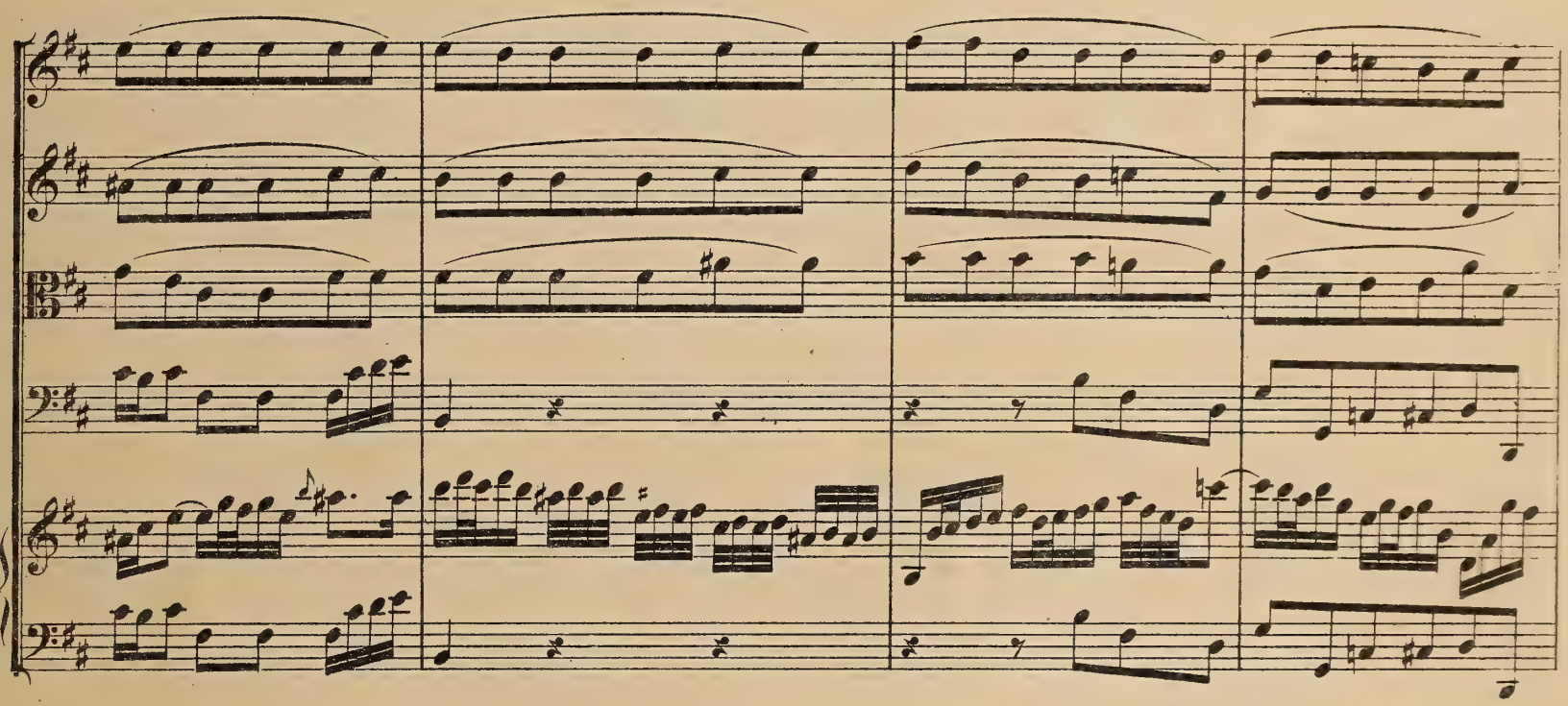

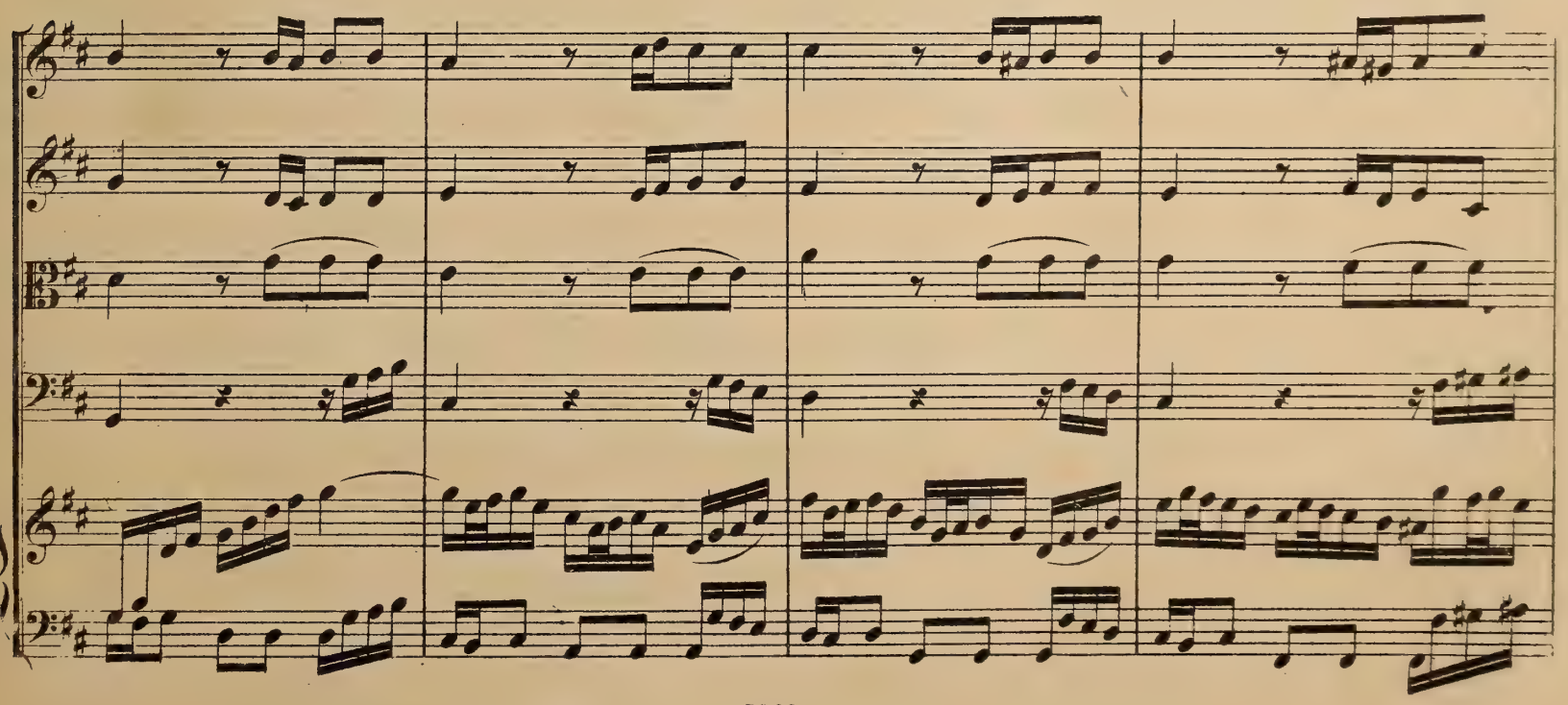

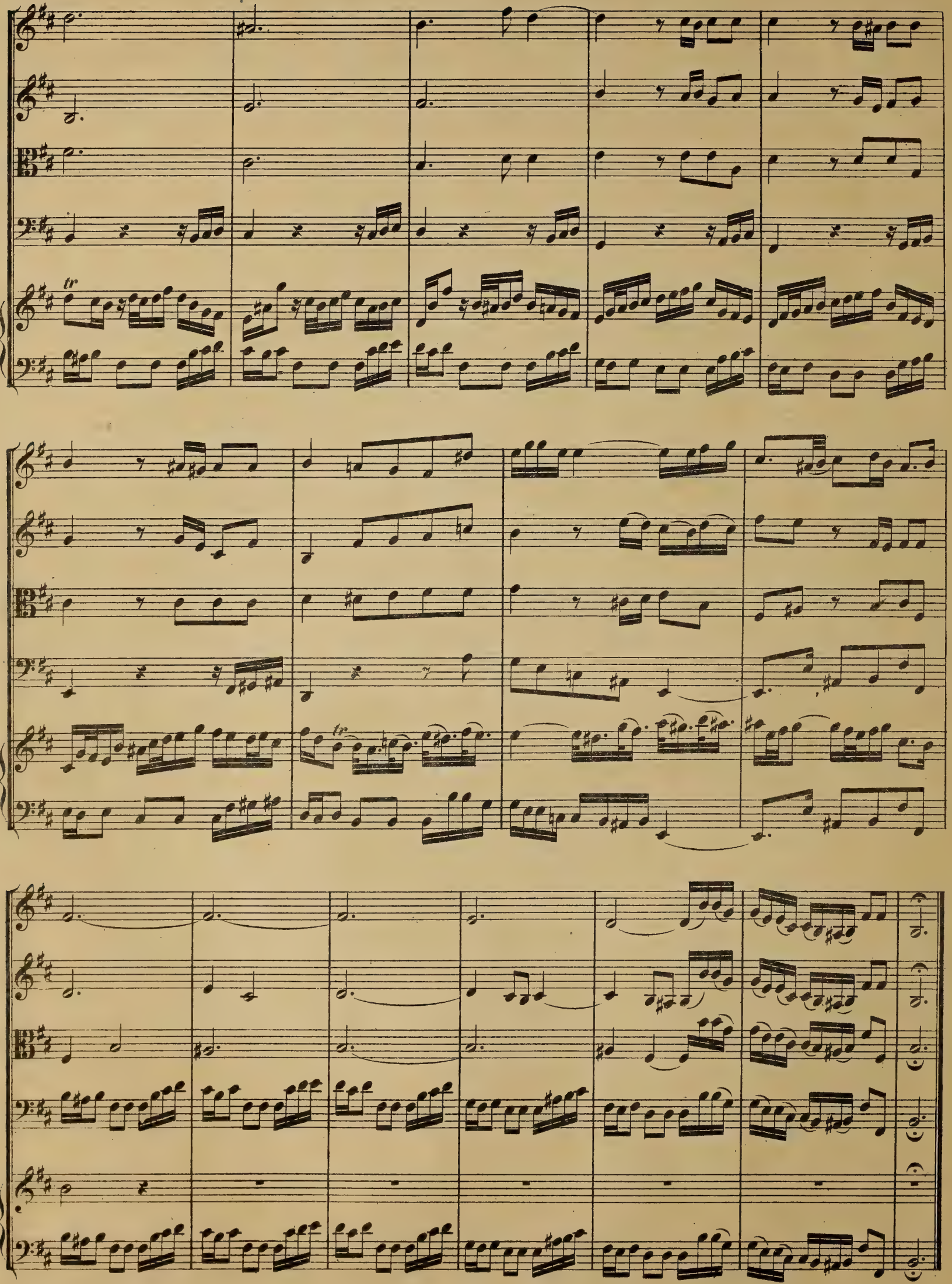

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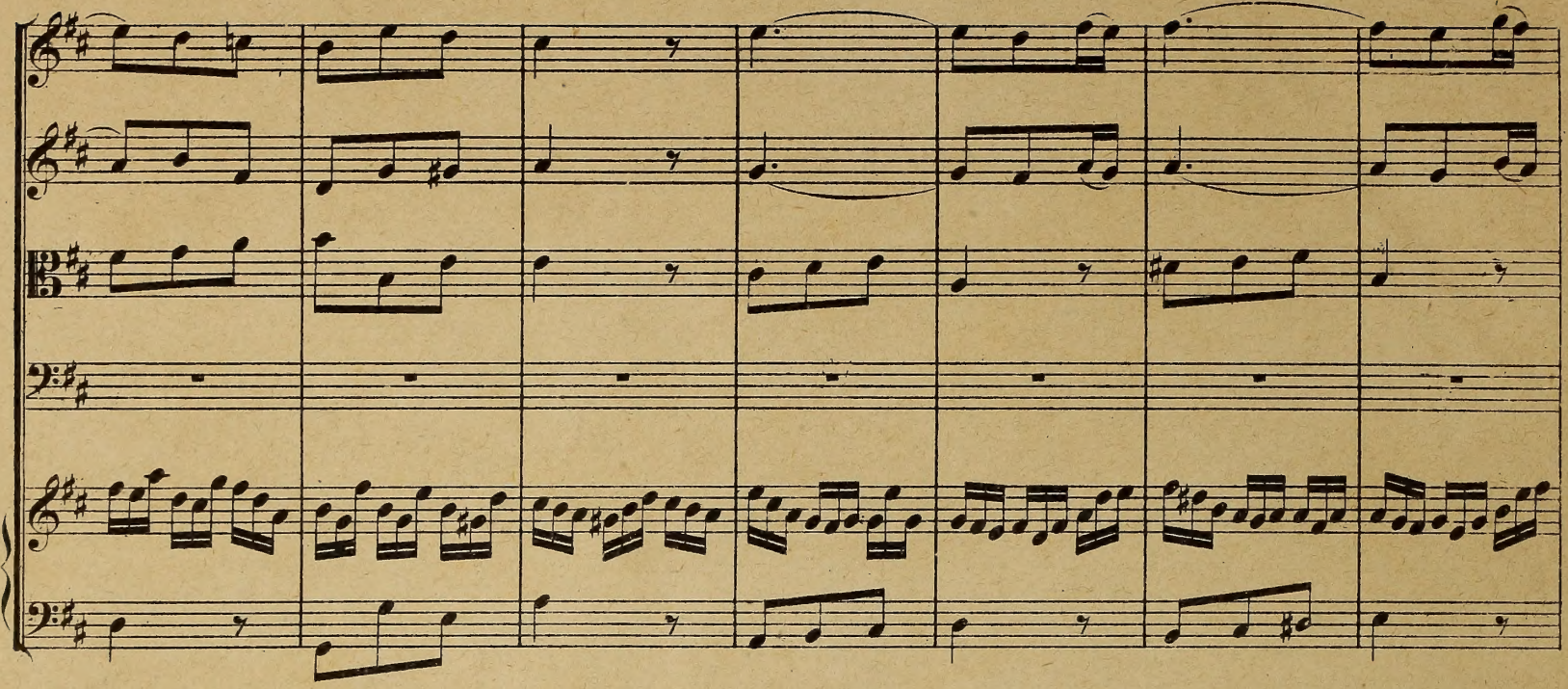

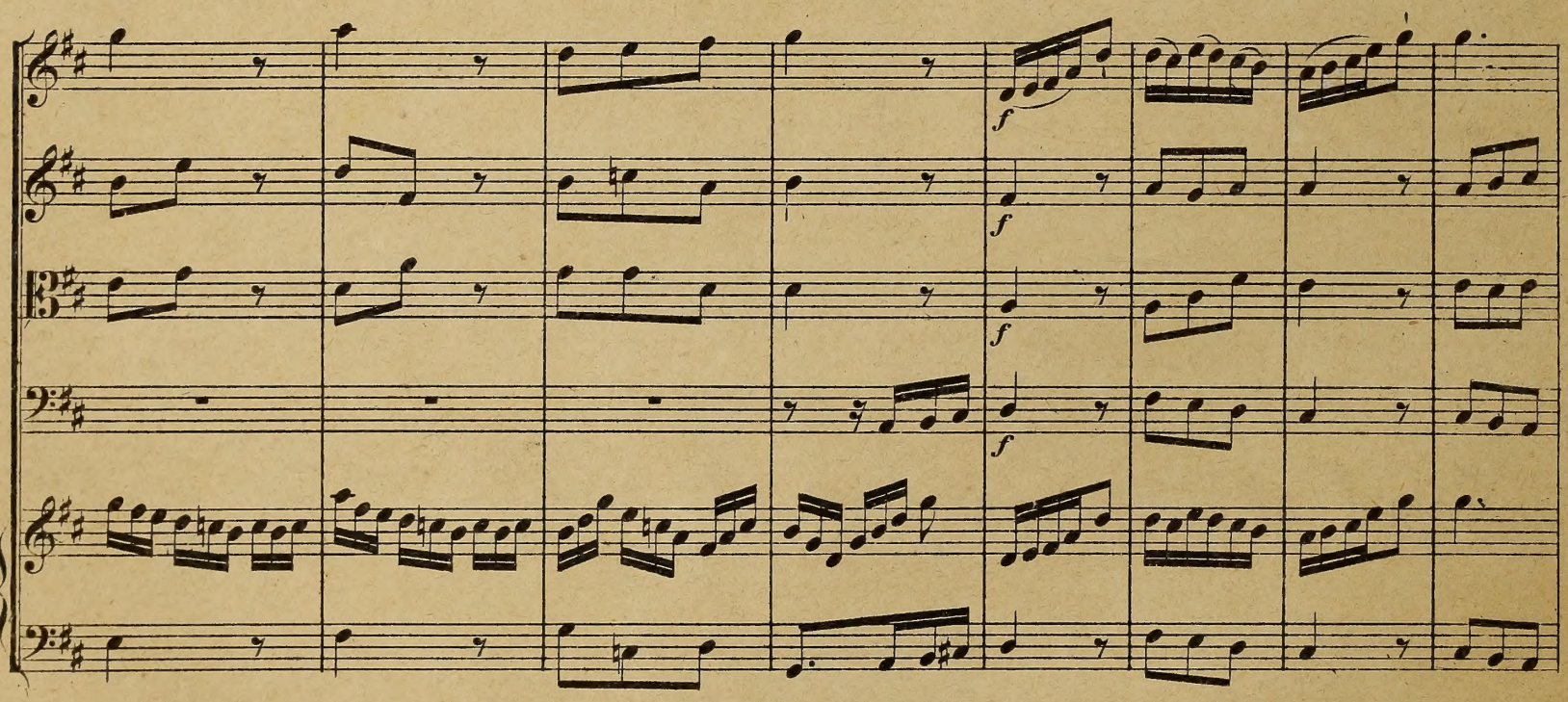
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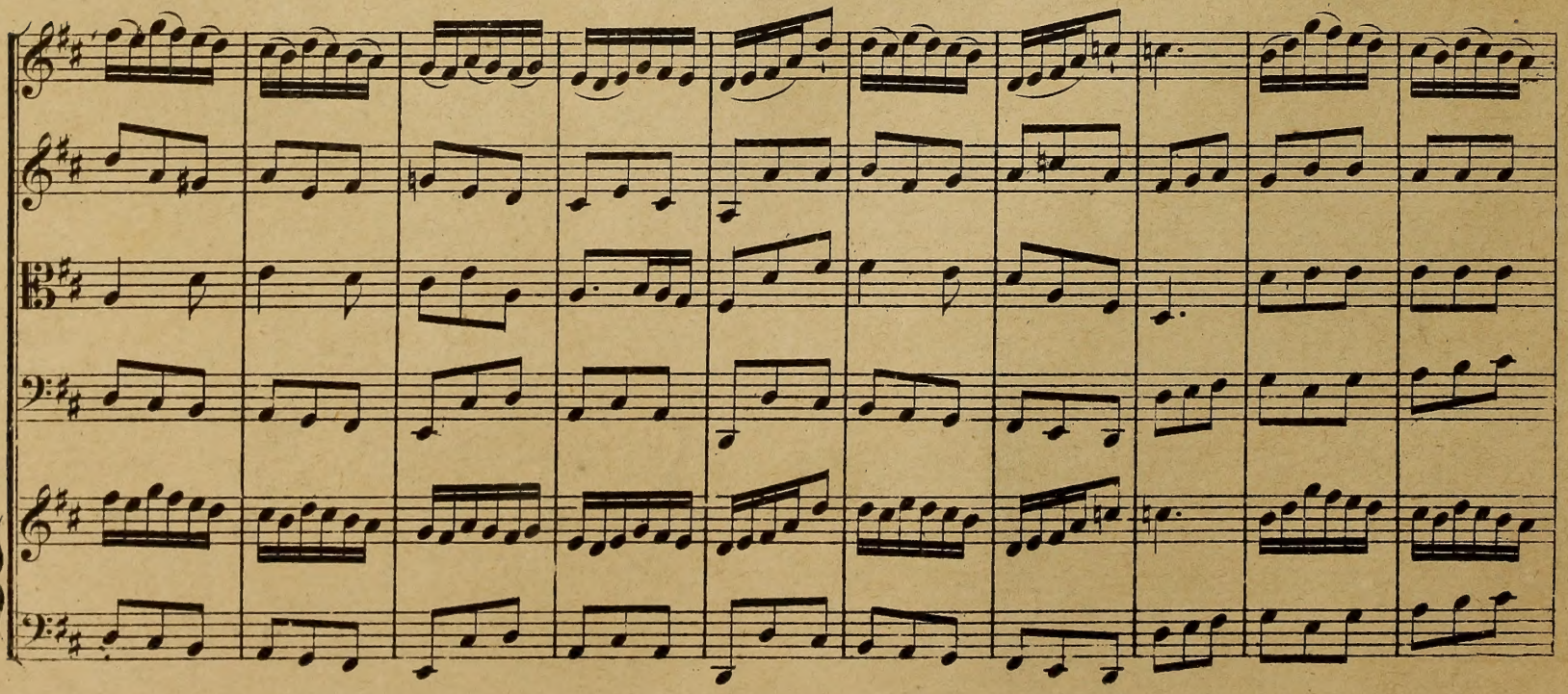

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